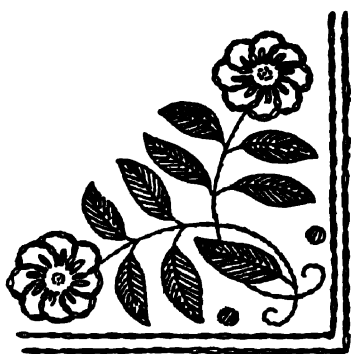


THE EMBROIDERY BOOK



The Leisurecraft Series

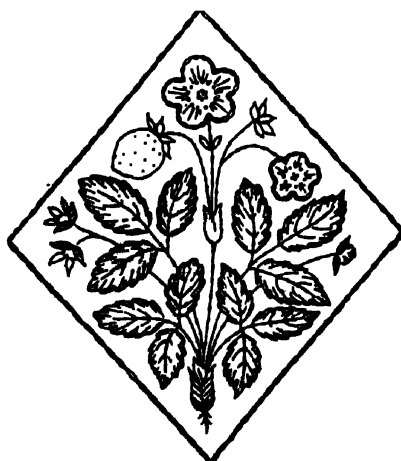


A picture (9 inches deep) designed by the author.

THE EMBROIDERY BOOK

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I extend my grateful thanks to Mrs. Walters, of Wigston, Leics., for permission to reproduce the picture on the cover ; to the Rev. W. H. Carroll, Roxwell Vicarage, Chelmsford, for permission to illustrate the stole on page 108 ; and to all those who have given endless time and untiring work in preparing this book for publication.

WINIFRED M. CLARKE.

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FOREWORD



This is an excellent little book and will without doubt fill a very great need. Designed in the first place to help those who are new to Embroidery, it is full of most useful and attractive suggestions.

Coloured Embroidery offers great scope for personal expression and these exercises take the worker step by step, in a most interesting way ; through the basic stitches, the structure of simple units and patterns to the more elaborate embroidery. Original work will surely result from the knowledge and experience gained by these studies.

In recommending this book I feel sure it will be invaluable not only to students and teachers but to everyone interested in embroidery as a fascinating and useful home occupation and I congratulate the publishers and Miss Clarke on the very high standard of this delightful publication.

KATHLEEN M. HARRIS, A.R.C.A.

INTRODUCTION



From my experience of working and teaching embroidery, I have always found difficulty in obtaining suitable designs. To overcome this difficulty I have usually made my own. I feel it would help the needlewoman if I gave a series of designs which could be used with success on various types of work.

Simple and pleasing forms of decoration can be arranged from any of the borders on page 26. These can be used with equal effectiveness on mats, tray cloths, children's dresses or lingerie.

For more advanced decorations, transfers for some of the designs in this book can be bought (see page 110) which give scope for all the well-known stitches, thus adding interesting texture to the embroidery.

The more versatile needlewoman enjoys planning her own designs. From the everyday things around her she can find endless inspiration and opportunity to express herself. Nature in all her abundance offers limitless variety, from the simplicity of the daisy to the delicate tracery of leaves, the original worker can find adventure in colour and in form. Thus beauty and a deep sense of real joy can enrich our lives through the medium of our hands.

WINIFRED M. CLARKE.

THE EMBROIDERY BOOK



EQUIPMENT

NEEDLES : Various kinds and sizes.

PINS : These should be rustless, and kept in their own box. They are required chiefly for straining embroidery, and often they are a help when fixing a lining.

THIMBLE : A bone thimble is suggested as it is generally smoother than a silver one, and does not catch the silks or cottons when being used.

SCISSORS : A small, sharp, fine pair for cutting off ends or for cutting out any unsatisfactory stitches. A larger sharp pair is needed for cutting out material.

FORCEPS : These are often useful when renovating embroidery as they are helpful in pulling out old stitches.

TAPE MEASURE : This is frequently needed for measuring materials, and is invaluable when making up any finished work.

ROUND TAMBOUR FRAME : A useful round frame about 6 inches across, with a screw which regulates the size of the outer ring, is very handy. This kind of frame allows for materials of varying thickness. Care must be taken in placing the material over the inner ring so that it is firm and straight when the outer ring is fixed over it.

WORK BASKET.—A work basket or work bag which holds our needlework, scissors, and tapemeasure, etc., should always be within reach when work is commenced upon embroidery. Tacking cottons, sewing cottons, and sewing silks should be kept with the equipment.

A drawer in which work materials are kept is ideal, but all kinds of paper, etc., must be kept flat, or rolled. Old white sheeting is necessary to cover work when put away, and the sheeting is required when straining embroidery, or making it up.

Wools, silks, and cottons for the embroidery are best kept in separate boxes, and after each piece of embroidery is completed they should be sorted out and put carefully away until required again.

PREPARING MATERIAL

Always cut the material by the thread, using sharp scissors.

In most cases it is possible to pull up a thread to cut the material by, and in so doing endless trouble is saved. Take great care to allow enough material for a clear space beyond the size of the design. This is most important, especially if the finished work has to be framed or mounted in any way.

Good needlework has often been spoilt because this point has not been observed.

Oversew the material. In some cases rather loose, uneven stitches are best, but by oversewing at this stage the material does not fray, and the embroidery silks or cottons do not catch the edge.

TO STRAIN FINISHED EMBROIDERY

When a piece of embroidery has been completed, it should be "strained" and not ironed.

(This does not apply to work which has been mounted and worked in a frame, or embroidered upon woollen material).

To strain finished work it is necessary to have a drawing board, some clean sheeting, pins which do not rust, a piece of clean sponge, and some cold water in a small bowl.

Lay the sheeting folded three or four times to make a nice soft foundation. See that it is placed correctly upon the drawing board so that the edges of the sheeting and the edges of the board are parallel. This is most important.

Lay the embroidery face downwards upon the sheeting, and be very careful to notice that these edges are also parallel with the drawing board, and that about three or more inches of sheeting project all round the embroidered material.

Next place the pins very firmly in an upright position along one end of the embroidered material, about $\frac{1}{4}$ in. apart and $\frac{1}{2}$ in. from the edge.

Insert pins along the opposite end, taking care to stretch the embroidery evenly over the sheeting.

The sides require treating in the same way, and it is when placing the pins along the sides that much care and time should be given. It is not always easy to pin the embroidery securely and evenly.

When all the pins are in place, damp the embroidery thoroughly using the sponge and cold water. Do not damp near to the pins.

Sometimes at this stage it is advisable to re-arrange some of the pins down the sides, and re-pin, pulling the embroidery and material tighter.

Leave now until quite dry, and then take out the pins, discarding any that are bent.

The embroidery should be kept flat or rolled. Do not fold it before putting it away.

Tapestry work will benefit greatly by being strained; also white embroidery.

It will be found that when this method of straining embroidery is used, any puckers will disappear; the stitches will look nicely raised and the work fresh and attractive.

Very often it is possible and advisable to strain the embroidery before the hem is turned up; and it is a good plan to do so.

If a tray cloth or tea cloth with a hem is strained, the pin holes can be removed by using an iron along the hem.

MAKING UP EMBROIDERY

Good work is very often spoilt by the poor methods used in making it up, and this is often due to the fact that insufficient care has been taken in planning the work at the commencement.

First of all, take a simple article which only requires a hem. As already stated, it is best to strain the embroidery before the hem is turned up.

Very often the stitches to fix this hem in place can be taken into the stitches of a border line, on the wrong side of the embroidery, and so prevent the hemming stitches from being seen on the right side.

It is a wise plan to tack or pin the hem first. If pins are used, place them in an upright position instead of along the hem. This will enable the worker to hold the material more easily.

TO ADD A LINING

From personal experience, a simple way of placing a lining correctly is to follow this method:—

Tack the finished embroidered material up to the finished size required; place this upon the lining with the right side up. Cut out the lining, allowing $\frac{3}{4}$ in. all round beyond the finished size of the embroidery. Tack the two pieces together, $\frac{1}{2}$ in. from the edge.

Place work right side down, and turn in the lining to the finished size of the embroidery.

Pin with very fine pins—or with needles which will not mark the lining—and tack along the edges, taking care the lining is just up to the edge of the embroidered material. The two edges can now be fixed together by using a neat oversewing stitch. Continue thus along all the edges and then work back again over the stitches, so that they form a Cross-stitch. Choose coloured embroidery thread for this with care.

If no edges are to be seen in colour, turn in the lining, but do not take it quite to the edge of the embroidered material.

Hem the lining neatly, using a thread to match in colour.

In any large piece of work it is a good idea, when the lining is fixed in, to make a very fine, neat row of running stitches about 1 in. from the edge. This is done on the wrong side, and the stitches must be very small so that they are invisible on the right side.

This method will prevent the lining from sagging beyond the edges.

For any banner, or church work hanging, this method is found to be most useful.

MAKING UP OVER CARDBOARD

To make up any embroidered article, such as a blotter or box, over cardboard—which also needs lining—try this method of dealing with it :—

Obtain cardboard cut to the required size. This should be very firm and not likely to bend.

Then have ready some thin cardboard slightly thicker than a postcard.

Mark the size on the thin card by placing the thick cardboard upon it and ruling round it with a pencil. Cut out with strong scissors just inside the ruled line. These thin cards are used for the lining, the material being fixed over them.

Lay the thick cards upon the wrong side of the embroidered material, leaving a clear 1½ in. margin all the way round.

Cut out carefully by the thread and fold the material over in position.

If it is a box top or blotter which is being made up, place a layer of cotton wool between the cardboard and embroidery.

See that the design is in the correct position, and then place it face downwards on to a clean covering cloth, which should always be in use when making up any work.

With strong cotton and a large-eyed needle to take the cotton smoothly, sew across the back of the card from side to side of the material, and then sew from end to end, making the corners neat and flat.

Turn the work over and see that it is all in correct position ; the cotton may be pulled tighter—across the back of the work—if necessary.

Next lay the thin cards upon the lining and cut it out, leaving $\frac{1}{2}$ in. of material all the way round. It is most important to leave good turnings, as some materials fray so much, and please remember always to cut materials by the thread.

Sew the lining material over the cards in the way already described and when complete place the lining to the corresponding covered thick card and sew neatly together along the edge.

These stitches can be hidden afterwards by couching strands of thick wool over them, and so making the edges very attractive.

Blotters and boxes have a far better finish when this method is used. It is more satisfactory when making up a blotter to have the front and back over separate cards ; they can be joined together by covering a narrow strip and using it as a hinge to hold it all together.

For an embroidered box the cards should be cut the required size, and when the box is sewn together the edges can be decorated by couching thick wool over them.

Treat the lid in the same way and sew it to the box, making the stitches act as hinges.

MAKING UP A CIRCLE OR OVAL

When making up a circle or oval object it is a good plan, whenever possible, to cut a piece of cardboard to correspond with the finished size and use it in this way. With a compass draw a circle the required size, on fairly thin cardboard, and cut it out carefully.

Lay material the right side down on the covering sheet and place the cardboard in correct position.

Cut out the material, leaving $1\frac{1}{4}$ in. all the way round.

Lift the cardboard up, and have ready a needle threaded with strong cotton.

Make a knot, and with neat stitches run round the circle of material at a safe distance from the edge. Draw up the thread and place the cardboard circle in position, then take stitches across the circle.

Press carefully with a warm iron, making the gathers as flat as possible.

It will be noticed that large circles cannot easily be treated in this way, but for needlebooks, and any other small round objects, it is a helpful method to adopt.

The lining is treated in the same way and fixed to the outer circle by using suitable decorative stitches.

When cardboard is not required in the finished object, but only used to obtain a correct shape, the stitches across the back are not necessary, but ones which gather the circle of material into place over the card are used just the same. The circle is then pressed with a warm iron, and the cardboard is removed.

The cardboard is discarded in the lining as well, and the two circles tacked together; the stitches are then added round the edge.

It is possible to use these methods when making up an oval. A suitable size and shape may be obtained by placing a china dish upon the cardboard and drawing round it.

Any enlargement or reduction can be made before commencing the design.

MAKING UP A POCLETTE

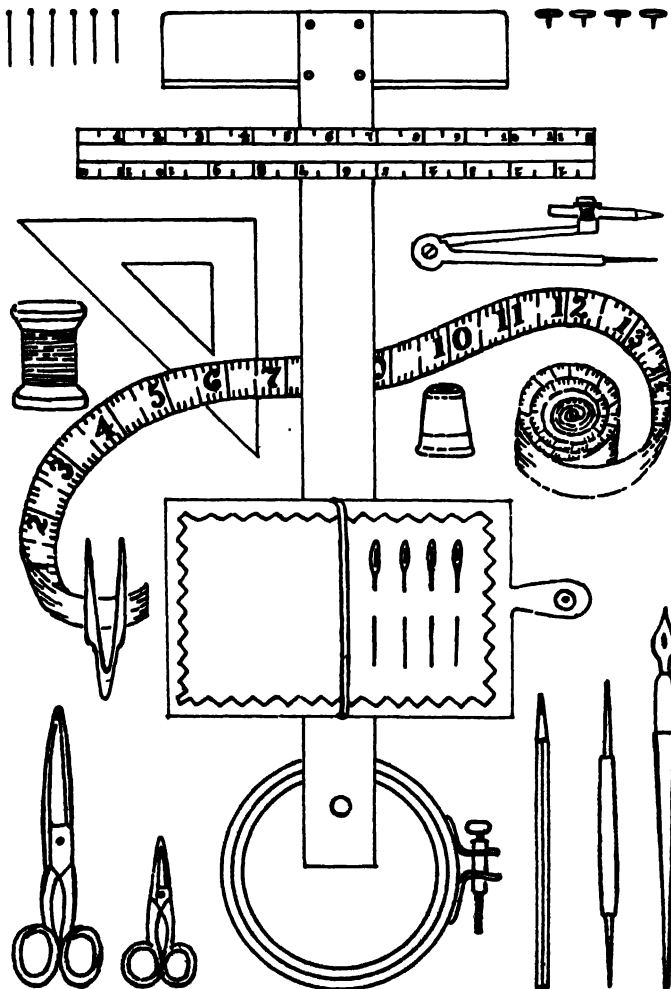
When making up a pochette or any other article which is lined and interlined, it gives a more satisfactory result, when finished, if the right side of the object is kept uppermost when tacking the lining in place. In this way when the pochette is folded the lining will have a neater fit and not push out of place.

Bias bindings and braids of all kinds can be used with great advantage in binding edges of pochettes or bags.

Many attractive gifts can be made and decorated by using gay bands of braid, which often overcomes the difficulty of joining materials.

Cords, beads, and tassels can also play their part, the cords and tassels made by the worker to carry out the colour scheme. Do not forget to consider fastenings carefully—after all they are an important part in making up finished articles.

Some of the necessary equipment.



DESIGNING EMBROIDERY

With the right equipment and using the correct methods of preparing and tracing down the design on to a suitable material—and given a little patience and perseverance—a student can quickly master the technique of embroidery designing.

To make an original design for oneself often proves more difficult. But by starting with the simple designs for borders, leaves and flowers suggested in this book, and building them up by degrees into composite designs it will be found quite fascinating.

Colour sketches of flowers and even of single leaves are of great use and can be easily turned into attractive borders and small motifs.

SPECIAL EQUIPMENT

RULER : This is necessary for measurements in a design, and to use for all straight lines which must be ruled.

T-SQUARE AND SET SQUARE : When setting out a design these are most helpful. Accurate squares, etc., can be easily drawn, and in many ways much time is saved by using them.

COMPASS : Useful for circles, etc.

PENCIL : For rough work in a design either a 2B or 4B is delightful to use. For drawing upon tracing paper an H.B. pencil is suitable, also for tracing a design through on to the material.

(A Leatherwork tracing tool is also very satisfactory for the latter purpose).

CARBON PAPER : Purple carbon paper is successful to use when tracing a design upon the material. Yellow and white carbon paper can both be obtained, but in using either of these—upon a dark material—the design may have to be painted over with Chinese white paint. Drawing pins, drawing paper, tracing paper, drawing board, as well as pencils and rubber, are all part of the necessary equipment.

A fairly large pencil box is useful, as pens, as well as pencils and paint brushes are sometimes required.

BASIC STITCHES

It is a good plan to work a sampler of well known stitches, they are then always handy for reference, and easily kept in mind.

The ones given on pages 19-24 are used in the designs which follow in this book.

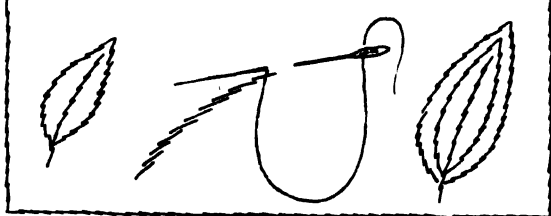
There should be no difficulty in working out any of these designs which can either be drawn to any size or traced on to the material by means of a transfer.

Rows of stem stitch or chain stitch can produce a simple method of shading as well as being used in other ways.

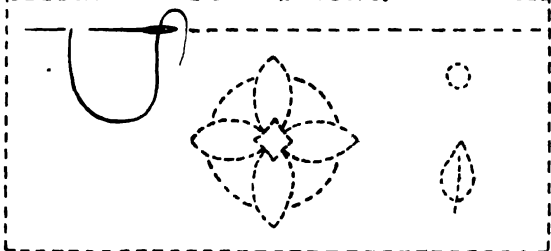
Good stitchery is most important, and using the correct stitch in the most satisfactory place should be considered.

Do not cover a large space with satin stitch, long stitches do not keep in place, and are not practical. Make use of the borders on these pages, they will form many pleasing decorations. These diagram drawings of the stitches should be looked upon as the key to the designs which follow, as these simple methods are used.

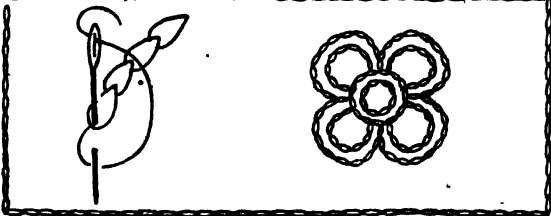
Stem Stitch.



Back Stitch.



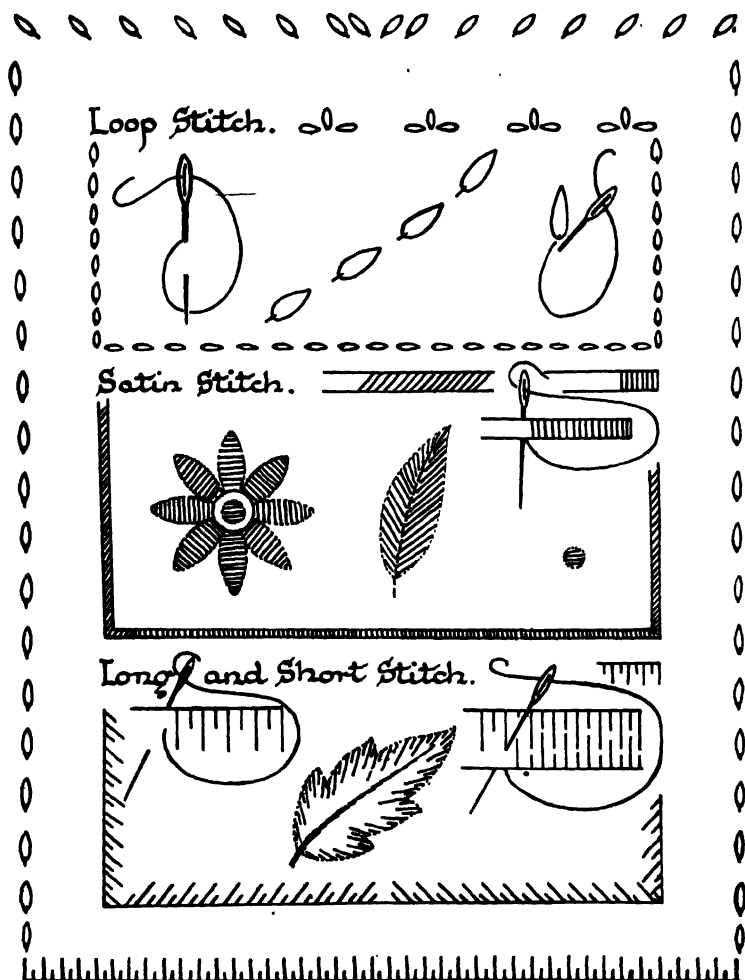
Chain Stitch.



STEM STITCH: Simple outlining. Keep needle straight along the line.

BACK STITCH: Also used for outlining.

CHAIN STITCH: Used for borders, leaves, and flowers.

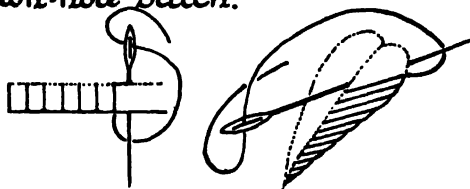


LOOP STITCH : Single stitches are useful for petals and simple leaves.

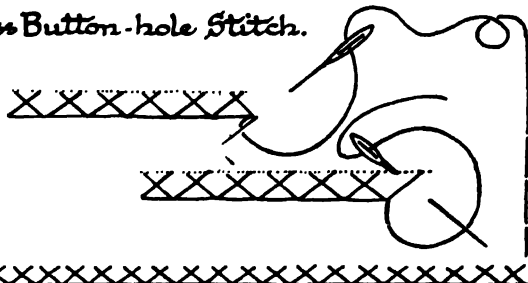
SATIN STITCH : Good for solid leaves and flowers. Also monograms.

LONG AND SHORT STITCH : Used in shading flowers and leaves.

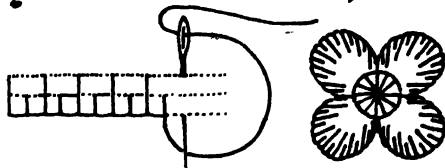
Button-hole Stitch.



Cross Button-hole Stitch.



Long and short Button-hole Stitch.

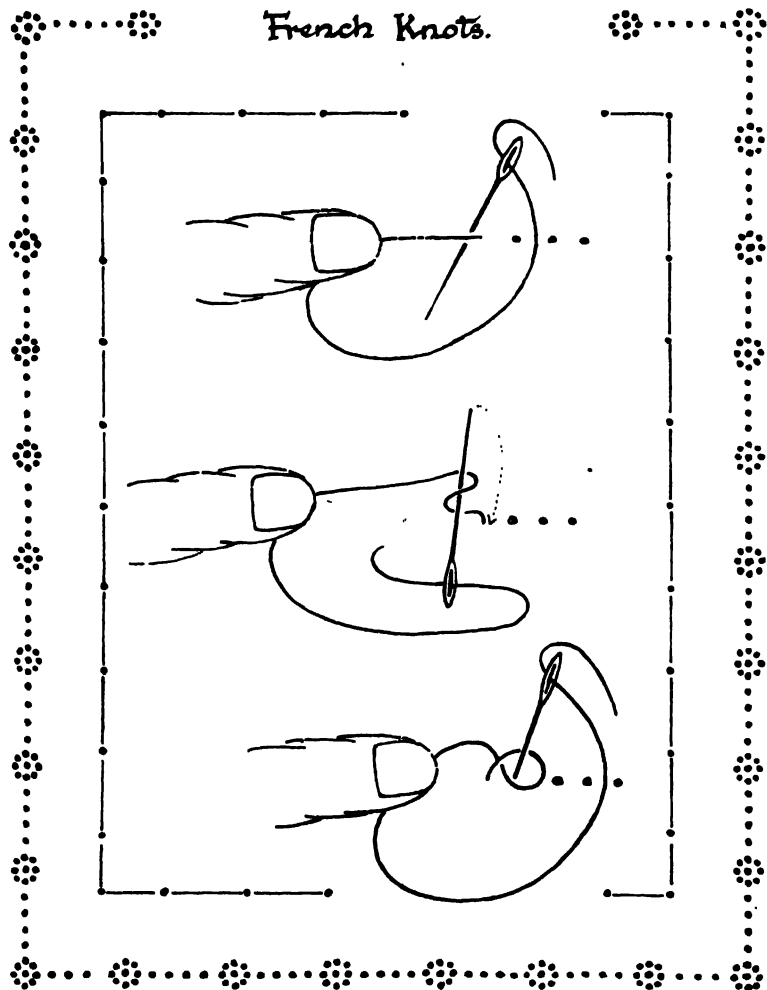


BUTTONHOLE STITCH : Endless borders can be built up by using it.

CROSS-BUTTONHOLE STITCH : Chiefly used for borders.

LONG-SHORT BUTTONHOLE STITCH : Used for leaves, flowers, and borders.

French Knots.

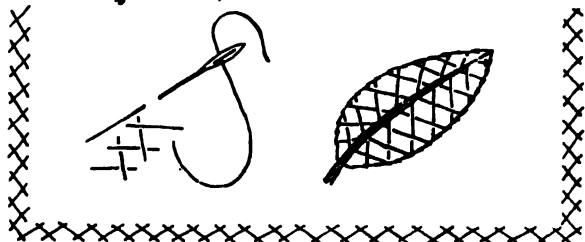


FRENCH KNOTS : Flower centres, also adding touches of colour in borders, etc.

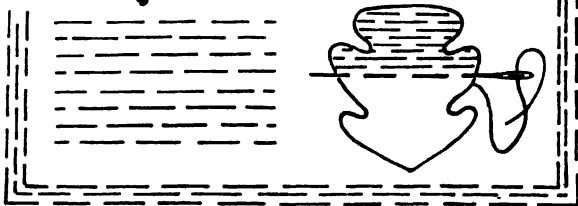
Feather Stitch.



Herringbone Stitch.



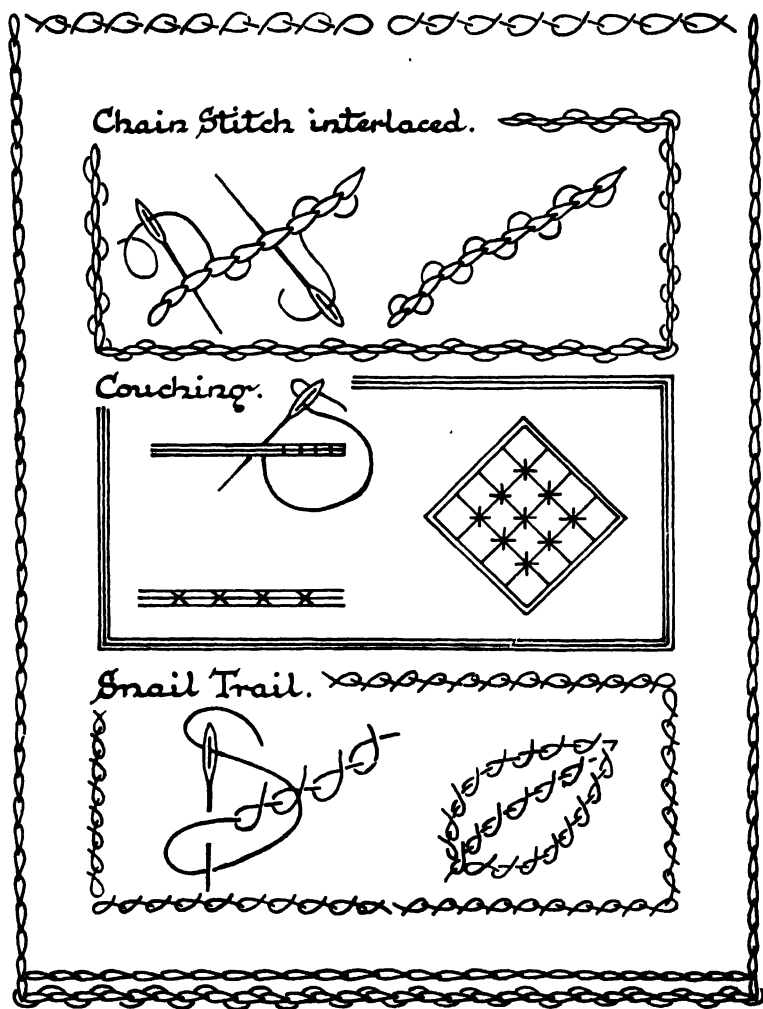
Darning Stitch.



FEATHER STITCH : Borders, leaves, and flower petals can be filled in by using this stitch. Frequently used on smocked garments.

HERRINGBONE STITCH : Useful for borders. Two rows of this stitch make a pleasing filling for a leaf.

DARNING STITCH : Effective when a light filling to a leaf is required.



CHAIN STITCH INTERLACED : Useful for borders.

COUCHING : A suitable method for outlining large flowers and leaves.

SNAIL TRAIL : An effective outline for borders, large flowers, and leaves.

APPLYING THE STITCHES

TWELVE VERY SIMPLE STITCHERY BORDERS

(illustration, page 26)

Here the stitches are so simple that they can be followed from the illustration.

The borders can be used in many ways, and a child's plain frock can be almost transformed by working any of these borders round the collar and cuffs.

The stitchery should be neat and even, and the colours carefully chosen.

SIMPLE BORDERS

(illustrations : page 27 and Colour Sampler, page 33)

There are many uses for simple borders, and dainty gifts can be made by adapting any of the designs illustrated here and from those worked out upon the colour sampler.

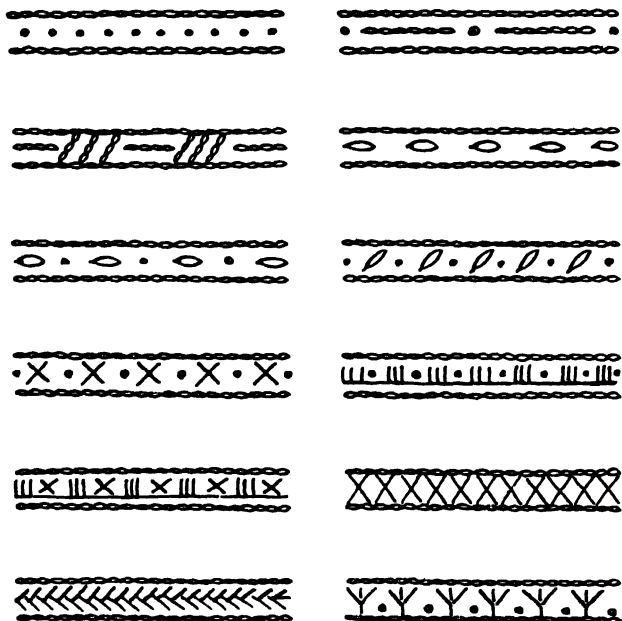
Very attractive belts can be decorated with either design 2 or 3. Cream silk or stranded cotton on a good navy ribbon gives a pleasing effect. Chain stitch, herringbone stitch, and loop stitch all play their part in the design.

Referring to the sampler again, border 1 might be used to decorate collar and cuffs on a frock, and one or more colours can be introduced for the simple stitchery used.

No. 4 would be pleasing worked upon a work bag. Each line of chain stitch could be in a different colour, and the loops and French knots could be made to look distinctive. Nos. 5 and 6 are both suitable for decorations on an apron ; the bib and pockets both could be worked.

A tea cosy or simple runner would be enriched by using the design of No. 7, and for everyday use this simple border would add sufficient colour and decoration to either of these objects.

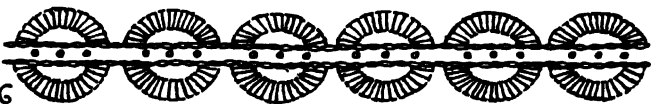
Twelve very simple stitchery borders.



First of all rule two lines and work Chain stitch along them. ————
 Work any simple well-known stitch to complete the border. ooo
 Two or more colours may be used. v
 Y.Y.Y. V.V.V.

See page 25

Try using the same construction lines and introducing other stitches.
Many varied results can be obtained.



See page 25

SIMPLE STITCHERY BORDERS

The outer border in this illustration is worked in chain stitch, with loop stitch leaves added, and tiny circles in buttonhole stitch.

This border could be put to many uses. A table runner would look well if embroidered with this design across the ends.

A wider and more important design could be arranged by having two rows of the border and arranging the design so that the leaves were back to back. The colour scheme could be carried out in shades which tone with the room.

Then again a work bag could be decorated with this border and perhaps the initials added above the border to make it a more personal gift. The second side of the bag could have the date worked, and so balance the weight of the decoration.

Always rule lines for these borders :—

1. Three buttonhole stitches worked in a group make the foundation of this border. A loop stitch is added in the space between the groups of three stitches.

2. Buttonhole stitches, which vary in length, are worked along the border line. Loop stitches are added between the groups of stitches.

3. Here, little satin stitch circles are worked, French knots, and three loop stitch leaves added.

4. Buttonhole stitch in groups of three are worked with one short stitch between two long ones.

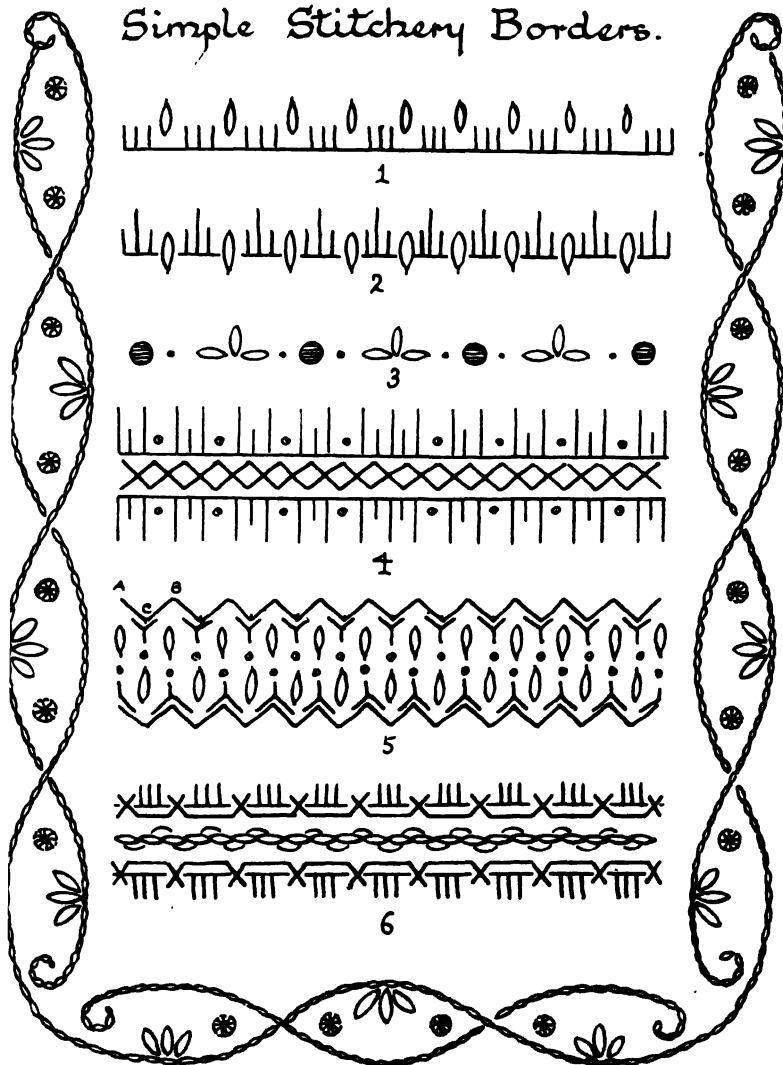
In the space between the groups of three stitches a French knot is added. Turn the work and then add another border, leaving a space between them, which is filled by working herringbone stitch. The second row of long and short buttonhole stitches should be worked so that they match the first row of stitches in length.

5. A simple method of working this top line is followed by bringing the thread out at A, put the needle in at B, and bring the needle point out at C. Pull thread through and sew down just below C.

The second row of smaller stitches are worked in the same way.

The two lower border lines are the same, and the loops and French knots are added, as seen in the illustration.

Simple Stitchery Borders.



6. Work buttonhole stitches in groups of three along the line.

Next add a row of cross-buttonhole stitch.

Turn the work, and leaving a space work the two lines again.

Next work a row of chain stitch in the space between these two borders, and add an interlacing stitch to the chain stitch.

STITCHERY BORDERS FOR JOINING MATERIALS

These borders are particularly useful when renovating garments, especially for children.

A hem may be added to a frock, thus making it longer, other pieces of material to cuffs, and various other contrivances which help to lengthen the life of a garment.

A new collar can give a frock quite a different appearance ; and often pockets added, with a touch of colour, will at once make a frock or blouse look attractive and fresh again.

Four squares of material each 10 inches square could be joined together in this way making a gay cushion cover. It is suggested that different soft shades of material could be used.

For a table runner ends could be added, making the runner a suitable length. Here again a variety of colour might be very pleasing.

CHECK MATERIAL

(illustration, page 32)

Materials which are woven to form a square or check will frequently offer ideas for stitchery, and the illustration shows simple and successful stitchery to use either with smocking, thus forming part of the decoration, or simply as a decoration itself.

Smaller squares might have a design of cross-stitch introduced, and this is always a successful form of decoration. Keep in mind that rather strong colours must be used in cross-stitch, otherwise much of the effect of the design is lost.

Stitchery Borders for joining materials together.



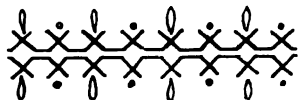
Buttonhole Stitch & Cross Stitch.



Buttonhole Stitches which vary in length.



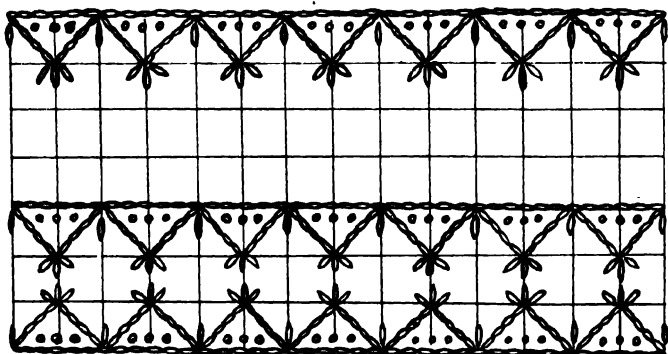
Cross Buttonhole Stitch Loop Stitch and French Knots.



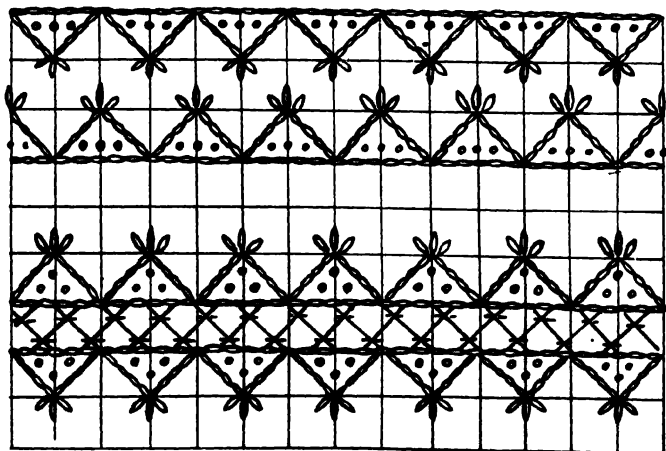
Buttonhole Stitch arranged in groups.



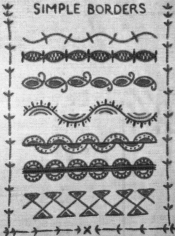
Work the border on each piece of material and oversew the Buttonhole stitches together.



Sometimes the material itself will suggest a simple design. The two below have the same lines of decoration arranged in a different way.



SIMPLE BORDERS



See page 21. The same construction lines are used for these borders as on page 27. Four colours are used in this sampler.

THE DIFFERENCE BETWEEN POLICY AND PRINCIPLES

Spain was again the subject of debate on 21st October, 1937, when Mr. Chamberlain rose towards half-past ten at night, following Mr. Grenfell, to reply to the attacks of the Opposition on the Government's Foreign Policy. During the summer holidays, then just concluded, the action of the Government in initiating and concluding the Nyon Agreement with France and the other Mediterranean Powers—including ultimately Italy—had brought to an abrupt conclusion the piratical submarine attacks in non-territorial waters on neutral shipping. Meanwhile, public feeling had been rising over the delays in obtaining from the interested Powers any withdrawal of the foreign volunteers fighting in Spain, and the Opposition was equally busy in denouncing foreign Dictators and blaming the Government. It appeared to be an article of faith with the Opposition speakers that all the intervention in Spain had been on behalf of one side only and had come entirely from Fascist Italy and Germany, though it was universally admitted that a year earlier the International Communist Brigades had saved Madrid at a time when there were no Italian legionaries in Spain. The only certain truth was that no one knew the exact numbers of foreign volunteers fighting on either side. Signor Mussolini, who had never made any attempt to deny Italian intervention as a counterpoise to international Communist intervention and had given the number of Italians serving in Spain as 40,000, proposed to the Non-Intervention Committee as an eleventh-hour solution of an impasse that was threatening the peace of Europe, that all parties should undertake in advance to agree to proportionate withdrawals based on the figures of a Commission to be sent to Spain, whatever its figures might ultimately prove to be. On this proposal Mr. Grenfell commented :

"In regard to the question of withdrawals, Signor Mussolini admits that there are 40,000 Italians in Spain. When he makes

MORE LEAF FORMS



These are described on pages 41 and 42. Make use of the border leaves too.

SIMPLE LEAF FORMS

(*illustration, page 39*)

It is a very good idea to devote a sampler entirely to leaf forms. It will then always be near at hand for reference ; so do not look upon any sampler work as a waste of time.

Take a simple leaf form first and see how many methods can be used to make the same shape interesting.

In the illustration there are fourteen different methods of working the same leaf form.

Well-known simple stitches are used for each one.

Read the description carefully before the work on the sampler is commenced.

These are the various stitches used :—

1. Stem stitch.
2. Stem stitch.
3. Chain stitch.
4. Chain stitch for outline and mid-vein. French knots added in a lighter shade of green.
5. Satin stitch, commencing at lower righthand side of leaf. Slant the stitches nicely so that the tip of the leaf is dainty and well formed. Continue down the lefthand side of the leaf.

The needle point must come up almost on the centre vein all through the working of the leaf.

With another shade of green, work the leaf stalk and centre vein in stem stitch. Keep the stitches small, and see that the direction is pleasing.

6. Buttonhole stitch is used here, and again the direction of each stitch must be considered with care. (This method would not be suitable for a large leaf, as it would not be practical unless the surface was divided up).

Add the leaf stalk and mid-vein in another shade of green, using back stitch.

7. Buttonhole stitch is used again here and in this leaf the surface is divided so that the stitches are not too long. (A larger leaf could be worked in this way).

Back stitch the leaf stalk, and also round the space at the base of the buttonhole stitches. Add French knots up the centre of the leaf.

8. This leaf again has the surface divided, and the centre is filled in with satin stitch worked across it. Stem stitch is used for the outside line of the leaf and a row of back stitch is worked round the solid satin stitch. Add French knots. When working the back stitch a touch of blue or purple can sometimes give a very pleasing effect, but the colour must be carefully chosen.

9. This leaf can be very attractive with an outline of chain stitch, using a dark blue-green colour.

Next take a fresh, bright green and add the filling in feather stitch, leaving a little space between the filling and the outline.

10. Herringbone stitch is first worked across the surface of the leaf, and where the stitches cross, a back stitch is used to hold them in place. This method makes it possible to work larger leaves too in this way. Use a darker shade of green to back stitch round the outline of the leaf.

11. Here again the surface of the leaf is divided, and herringbone stitch is used across the inner part of the leaf, then back stitch is added round these stitches.

Work chain stitch for the outline of the leaf and also for the leaf stalk.

12. The solid outer part of the leaf is worked in satin stitch, and the inner part has feather stitch neatly added. Back stitch is used each side the satin stitch, and also for the leaf stem.

13. This leaf is first outlined in chain stitch and then tiny chain stitch loops form the small inner leaves, which are worked after the leaf stalk and centre vein has been added.

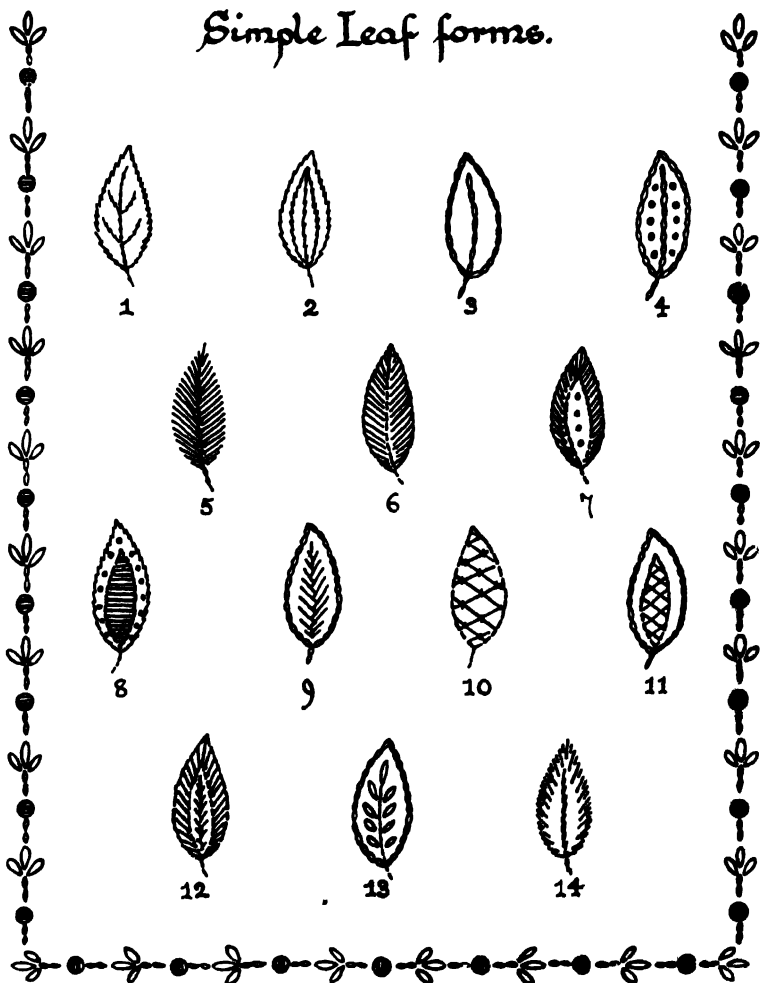
14. Here is another simple method which is also effective. The outline only is worked using long and short stitch.

A leaf stalk and vein is added in stem stitch.

Long and short buttonhole stitches are sometimes used in this way too.

The little border surrounding the sampler might be used as a decoration. Mark every half inch along a line. Draw a little circle round every other dot. (These circles will come every inch). The remaining dots are a guide for the three loop leaves. Two chain stitches are worked along the line in between the circle and three loop leaves.

Simple Leaf forms.

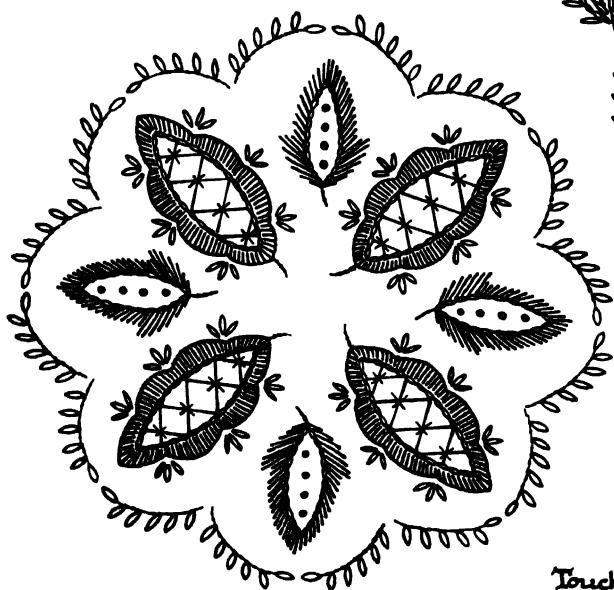
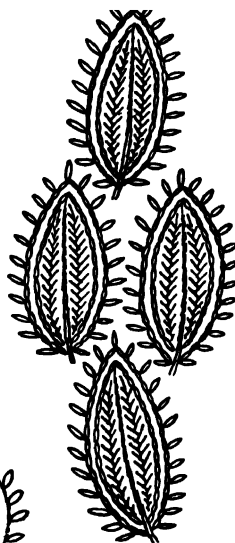


See page 37

Simple designs where leaves only are used can be attractive.



Arranging leaves in this way makes a satisfactory border.



Touches of colour and additional stitches can be introduced and so add interest to the design.

MORE LEAF FORMS

(Sampler, page 36)

The sampler shows the various stitches used, but the description given may be a help as well.

Draw out the leaves carefully first, then trace them on to the sampler.

It is well to use many shades of green ; brown, blue, and even purple can be added with advantage.

1. This is worked in a straightforward method using satin stitch. The direction of the stitch is important again. Add the leaf stem in another shade of green.

2. This leaf has a solid outer edge which is worked in satin stitch ; then a row of chain stitch is added at the base of the stitches. The leaf stem is in stem stitch, and French knots decorate the remaining part of the leaf.

3. This decorative method is suitable for rather larger leaves that do not need to be entirely solid.

Groups of buttonhole stitches are first worked, and these should be arranged to follow the shape of the leaf.

Add an outline of chain stitch to the leaf, and a central vein also.

If a more solid effect is required, add a French knot or cross in the space between the groups of buttonhole stitches, using a lighter shade of green.

4. This method of working a leaf is very useful and effective.

Darning stitches cover the surface, and these rows should be evenly spaced, using a soft, pale green.

(In working the darning, the long stitches should be above the space left in the row below).

Next work a row of chain stitch round the outside of the leaf, taking care to make small stitches so that the little curves show to advantage.

This chain stitch outline should be in a dark green colour. A second row of chain stitch is worked inside the outline, and for this perhaps a brighter green would appear attractive. Work the veins last of all in stem stitch, and here and there add a second row of stem stitch.

These veins add greatly to the finished appearance of the leaf.

5. Leaves treated in this way often help much in making a design more interesting.

The outer part is worked first in either satin stitch or buttonhole stitch, using a green of medium tone.

Next add the long stitches across the inner space in a slightly paler shade.

(A round Tambour frame is useful when working this part of the leaf).

The long stitches are sewn down where they cross to keep them in place.

Chain stitch round the base of the satin stitches or buttonhole stitches, and here a dull blue might be successfully introduced.

The leaf stalk colour varies according to the main stem colour in the design.

Small loops are added at the leaf edge, and these can be in a somewhat brighter green, or even blue.

6. Here is a very simple method of dealing with a leaf.

The main outline is in chain stitch, and the solid centre is in satin stitch with a back stitch outline added.

For the two remaining single lines other shades of green are used, or in some cases brown might be introduced. These lines can be in chain stitch, stem stitch, or even back stitch. French knots are placed near the outer edge of the leaf.

7. In working a leaf this shape, rows of stem stitch make a very satisfactory filling. Care must be taken to work each row in the same direction, that is, from the centre to the outside of the leaf. (To bring the needle and thread into the correct position again, catch through the back of the stitches on the wrong side: this keeps the back of the work neat).

Leave a tiny space between each row of stem stitch and carefully watch the direction these rows take, so that the most pleasing result is obtained. Outline the leaf, using backstitch, and add the vein up the centre in two rows of stem stitch. More than one shade of green can be successfully used. Long narrow leaves, such as the daffodil or crocus leaf, look well when this method is applied to them, working the rows of stitches from the base to the tip of the leaf.

8. Work two rows of stem stitch or two rows of chain stitch first round the leaf.

Next add the little decorative loops. Work the central vein, making it slightly thicker at the base of the leaf. Feather stitch down each side of the central vein in space left. The border is formed of loop stitch leaves. The leaf stalk is worked first, and then the top loop. Add the loop leaves down each side of the stalk.

CORNER DESIGNS

(illustration, page 44)

Sometimes an attractive form of decoration can be applied to a small cloth by working a simple design in one, two, or four corners.

Here are six examples which can be used, and if four corners are to be decorated the two designs 5 and 6 can be used, by placing 5 and 5 at opposite corners, and 6 and 6 in the remaining ones.

If two corners are decorated Nos. 3 or 4 would look well, and if one corner only, use design No. 2.

For a very simple decoration No. 1 could be used in all four corners, making the colour scheme vary, but the opposite corners should have some colour relation to each other.

The stitches should not present any difficulties as they can be followed from the illustration.

TABLE MATS

(illustration, page 45)

Dainty table mats are always an attraction, and either of the designs are simple and yet effective.

The top one has a small buttonhole edge, and cream linen is suggested for the material.

The edge can be either in blue or brown, according to the colour scheme desired. The leaves are in green, and the flowers depend on the colour scheme chosen. The simple line forming three loops needs carefully working in a fine chain stitch.

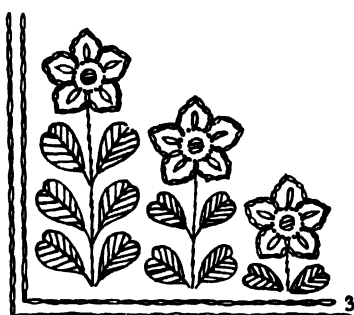
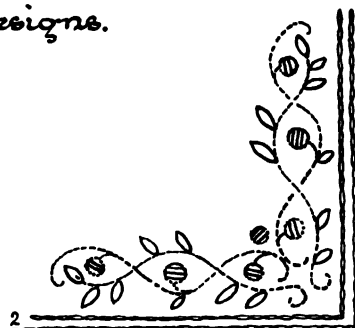
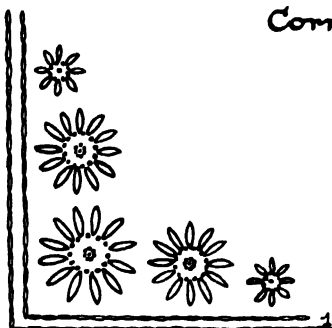
The lower mat has a more important edge, which again is worked in buttonhole stitch.

Cream linen is satisfactory, but a pale green or soft blue would be very attractive and suitable.

The tiny mushroom is worked in soft fawn shades, and the little lines for the hills in green.

Work all flowers in bright gay colours and make the stitches small and neat. Much depends on the dainty stitchery for these two mats.

Corner Designs.



Corner Designs—see page 43

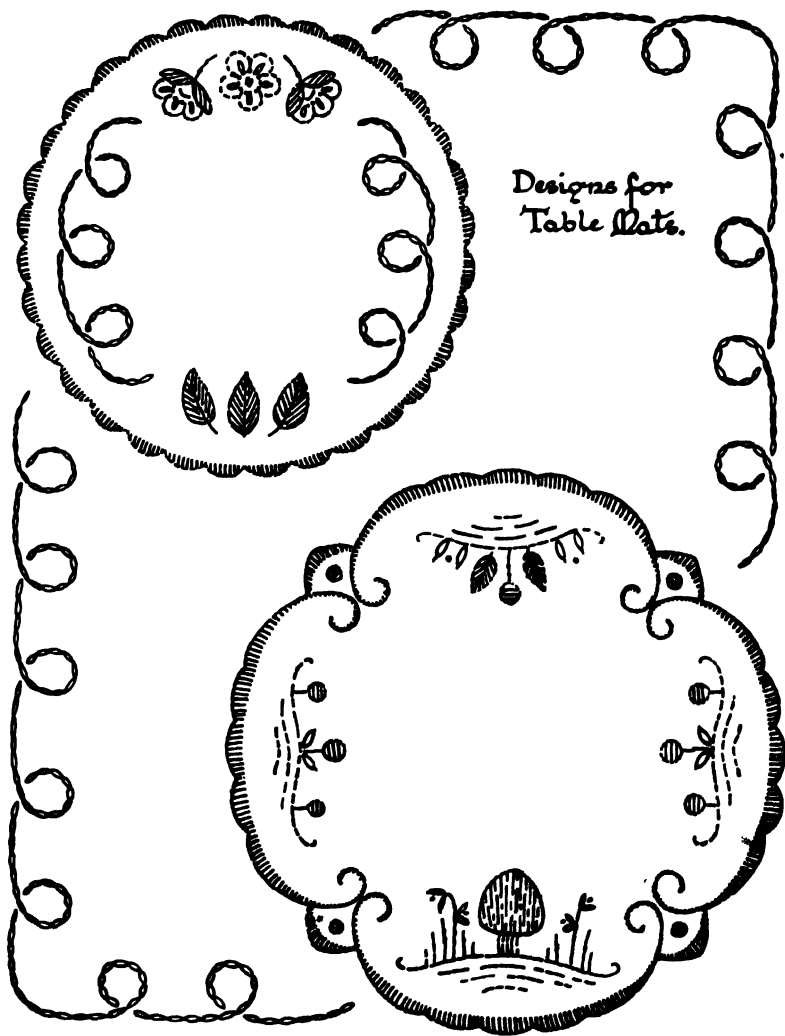


Table Mats—see page 43

DECORATIVE SQUARES

(Sampler, page 35)

These decorative squares are designed so that they can be carried out in very simple stitches. They can be used singly on small articles or four of them can be grouped together to form a larger square.

Another way would be to arrange them to form a border.

Many other ideas for a design can be built up from these decorative squares. They measure $2\frac{1}{2}$ in. across.

Here is a brief description of the stitches used, and the order in which the design is worked out.

Cream linen makes a suitable background. It is not necessary to keep to the colours suggested, but other colours can be used. Study the sampler carefully before any work is commenced.

1. Chain stitch the lines across the square, taking care that they interlace correctly.

A dull blue might be used here. With a clean green, chain stitch the circle at the base of the petals. This needs to be very carefully worked in a fine thread so that it appears dainty.

Next take the colour for the petals, which are in loop stitch. A pleasing shade of terra-cotta would look well. Keep these loop stitches even in length. Last of all, chain stitch round the border line of the square. Blue can be used again for this; and with a darker green than used before, slip in and out under each chain stitch.

2. Chain stitch all the lines neatly, and for this a dull purple is used; a rather madder-brown shade is best; add other lines in blue.

Next choose a soft pink, not too pale, and buttonhole stitch the space suggested for this stitch in the circle. In the centre, buttonhole stitch in a suitable green—a rather blue-green is best, then chain stitch the outer ring in dull blue.

3. Brown is suggested for the lines in this design, which are again carried out in chain stitch. Care is needed where the lines interlace. The loop stitch flower in the centre is in orange. Place a straight stitch between each loop in a dark shade.

Dark bright blue French knots form the ring at the base of the petals. Three or five green French knots are added in the very centre of the flower.

With a dark purple, catch through the loop at the top of each petal forming a ring.

The leaves look well if worked in satin stitch for the solid part, using a medium green. A darker shade is used for the leaf stalk and continued round the open space of the leaf.

Add French knots in the same shade down the centre.

4. Two rows of chain stitch in blue outline these flowers and yellow French knots form the centre.

Work the leaves in satin stitch in a rather bright green, and work the stalks in a suitable blue-green. Add tiny decorative lines at base of flower—stalks in a darker shade of leaf green.

Chain stitch the border line, using brown, and interlace these chain-stitch lines with blue.

5. These little flowers with their five petals are outlined in chain stitch. Neat stitches are required to keep the shape good and each point sharp. A deep rose shade would be attractive here, with a lighter shade for the three tiny loops in each petal.

Blue-green French knots form the circle at the centre and cream French knots fill in the remaining space. The leaves have a back stitch outline and a satin stitch centre. Choose suitable shades of green that look well with the flowers.

Use stem stitch for the stems, etc. The two solid curves in the lower corner are in buttonhole stitch, and a blue might be successfully used here if the shade chosen is not too bright. Chain stitch round the border lines with the same blue or a darker shade.

6. The sampler suggests the stitches again, but a few details about them, also the colours, may be useful.

Chain stitch round each little flower-bell in blue; select a bright blue—and use the same shade for the two lines across the flower-bell. Herringbone between these two lines with purple. Add dark blue French knots at the base of the flower-bell, and a lighter shade of blue for the three little loops. (Note the alternative method for centre flower). Make the outside of each leaf solid by using satin stitch, in rather bright green.

For the two lower leaves a darker shade is suggested.

For the stems a bronze green would be effective, and for the knots up the centre of each leaf a paler green is introduced. The four small circles are in deep cream, worked in satin stitch with a back stitch outline. Chain stitch the four little curves in the lower lefthand corner, and add French knots. The lines and the border lines are in purple.

DECORATIVE CIRCLES

(Sampler, page 53)

Here are a few suggestions for circles which may be helpful when building up a design. These can be grouped together, and many varied designs made from them are possible.

The circles each measure $2\frac{1}{2}$ in. across, and the designs are carefully drawn out on paper first and then traced upon the material.

The sampler should first be studied with care.

1. Rule the lines across the circle, making the central space 1 in. square. Mark the centre of this and work a tiny buttonhole circle in green. Next add loops for flower petals. These might be in orange; add a small straight stitch in a darker shade in between each loop. Notice that on the outer circle which forms the border, three tiny petals, etc., are again suggested. The same colours are used here. At this stage it is helpful to place the material into a Tambour frame.

Make two long stitches across each straight line and interlace them correctly where they cross. Brown is suggested for these long stitches.

Sew these strands down at equal distances using a dull blue.

Chain stitch round the circle with brown, add French knots in blue to complete the border.

Choose a suitable green for the loop leaves and work them.

2. Draw a circle as before, $2\frac{1}{2}$ in. across, and add another circle $\frac{3}{4}$ in. from the outer edge. Then a third one $\frac{1}{4}$ in. inside again. Leave a $\frac{1}{4}$ in. clear space and work the very centre circle. Divide the whole of the $2\frac{1}{2}$ in. circle into eight, letting the lines cross at the centre. These are guide lines for the curves which are drawn in next. Add the tiny line for the loop stitch leaves, and draw each little circle above them. For the stitches and colour these suggestions are given:—

Buttonhole the very centre circle in purple. Leave a clear space and buttonhole between the next two circles, also in purple.

Chain stitch at the base of this band of buttonhole stitch, using dark blue, also chain stitch round the tiny centre circle. Add French knots in green in the open band.

With a lighter, brighter blue, chain stitch the eight curved lines which extend to the outer guide line.

Add the loop leaves in green, and place a straight stitch inside each loop in a darker green. Add extra stitches as on sampler.

Satin stitch across each of the tiny eight circles and add an outline of back stitch. Work these in a shade of deep cream.

3. After making a circle with a compass, draw a line across it, and one down, each line passing through the centre point.

Divide up the space by adding the stalks for the berries and leaves, and add the two tiny curves as well.

Draw the berries and leaves next, and let the spacing be pleasing. The berries are in terra-cotta, and buttonhole stitch is used.

Yellow stitches are placed—as suggested in the sampler—in the inner open part of each berry, and back stitch is added round the yellow.

Satin stitch is used for the leaves, the lower ones are worked in a darker shade of green.

Stem stitch neatly the leaf and berry stalks, and an outer circle in blue or dull purple enclosing the design may be added if required.

4. After making the circle, three lines are ruled across the centre of the surface $\frac{1}{4}$ in. apart.

Along the centre line—which is not traced upon the material, but used only as a construction line—mark every $\frac{1}{4}$ in., and with a T-square and set-square rule from these dots the lines seen on the worked sampler.

Next draw the curved lines for the foundation of the loops. Add the tiny circles each side of these loops and curves. Chain stitch round the outer circle and across the two centre lines in blue. Add a second line outside each of these centre lines in a lighter shade of blue. Place the material into a Tambour frame and work the straight ruled lines in blue, one long stitch for each line. Then, where these lines cross, sew down with a bright green and add a French knot in each space. Magenta is used for the knots.

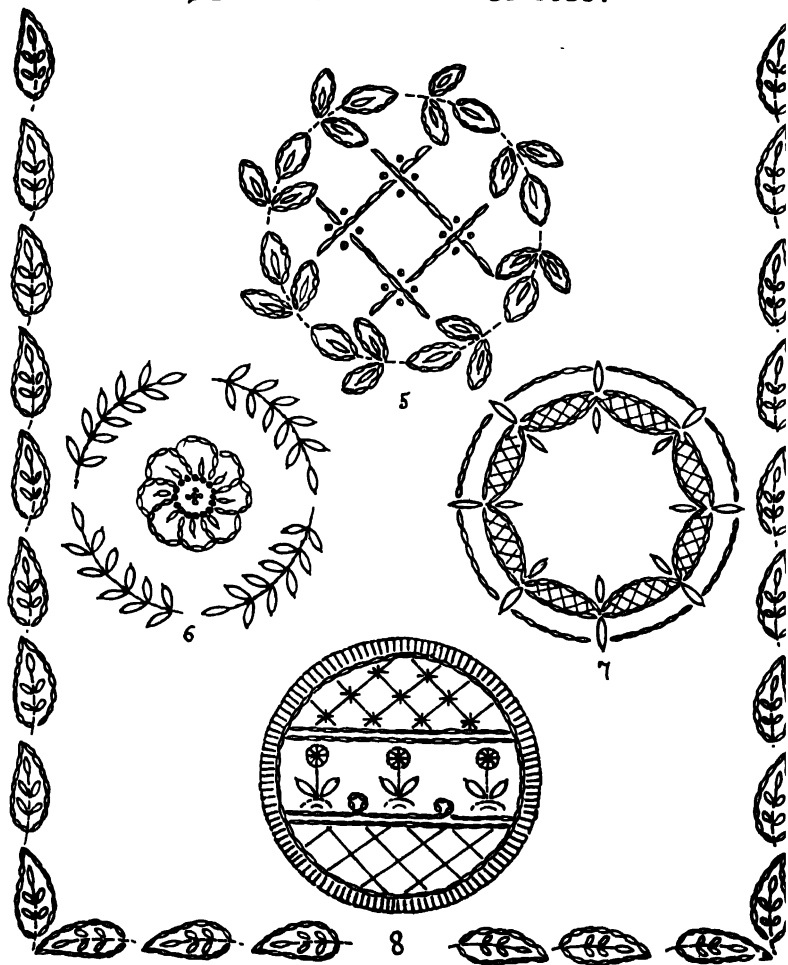
Work the little curves in purple; the loop leaves in green.

Buttonhole stitch the small circles in deep cream.

For the outer border, work round the circles in chain stitch, using blue, and add French knots in magenta.

The border round the sampler is worked entirely in chain stitch.

More decorative circles.



MORE DECORATIVE CIRCLES

5. A circle $2\frac{1}{2}$ in. across is again used for the construction line.

Divide the circle into eight and draw the leaves.

Rule the lines across the inner surface leaving 1 in. clear space in the centre. Use green to work the leaves, and chain stitch round each leaf. Back stitch the leaf stalk in the same green.

When this is finished, take a lighter, brighter green, and add a loop stitch *inside* each leaf.

With blue, chain stitch the lines across the inner surface, interlacing them correctly.

Add French knots in terra-cotta.

6. Draw three circles, $2\frac{1}{2}$ in., $2\frac{1}{4}$ in., and 2 in. across. These are guide lines for spacing the leaves.

Draw a central circle slightly under $1\frac{1}{4}$ in. This is for the flower, and make a $\frac{1}{4}$ in. central circle. Divide the whole circle into four, letting the lines cross at right angles in the centre.

Draw the leaves, using the three outer circles to give the correct position and spacing for them. Work stems in stem stitch and add loop stitch leaves.

Next draw the little flower in the centre, adding two more construction lines through the centre point to help place the eight petals evenly. Chain stitch neatly round each petal, using a suitable rose-pink shade, then add the tiny loop inside each petal in a darker or lighter shade. Add French knots in green, and in the very centre five French knots in dark blue.

7. Make three circles as in No. 6. Divide into eight equal parts. Draw the inner curved lines as seen in the illustration.

Using herringbone stitch, work between these two inner lines in blue. Take a darker shade of blue, chain stitch round the circle which borders the herringbone stitch, and then continue in chain stitch along each curve. This encloses the pale blue herringbone stitch. The green leaves are worked in loop stitch, and a darker touch may be added down each loop if necessary.

Lastly, with chain stitch, work the outer circle in dull purple, leaving a tiny space each side of the loop leaf.

8. Make two circles as in No. 6. Divide the enclosed space into three equal parts across the circle.

These two lines are in chain stitch worked in blue.

Draw the tiny orange buttonhole stitch flowers and loop stitch leaves, and add the flower stems. Next rule the lines which cross the space above and below the central band. These are in deep cream, and again a small round frame will be helpful when working these stitches. Sew down with two small stitches where they cross.

The outer band is in blue, a rather dark shade, and buttonhole stitch is used for it.

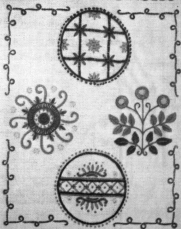
Keep these stitches even and rather close together.

Chain stitch round the base of these stitches using a blue-green shade or suitable brown.

For the border the simple leaf is first outlined in chain stitch, using a fine thread.

Next add the leaf stem in stem stitch, up to the base of the top loop. Add this tiny loop leaf, and two down each side of the leaf stem. Keep the colour dainty for this border.

DECORATIVE CIRCLES

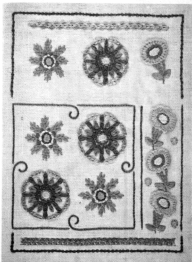


Repeat any of these along a runner, adding border lines above and below (see page 48).

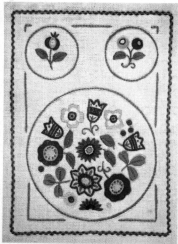
FLOWER FORMS



Keep the colours and stitchery dainty (see page 17).



Simple stitches built up these flowers. Use the square for a pillowcase, and work the border along a tea cosy (see page 17).



Circles are always attractive, and pleasing colour is important.

The samplers in colour on pages 54, 55 and 56, offer many suggestions.

The flower forms on page 54 can be arranged as illustrated on page 65, No. 10 to form a small spray, and the borders too can be made use of.

On page 55 simple flower forms will be found in which the stitches are well known.

A charming pincushion worked by using the square design would be delightful for a gift, or a cushion design could be adapted by arranging five squares to form a cross. Other colours might be used for the flowers.

The border in which three flowers are worked might be arranged across the lower edge of a tea cosy, adding a single flower over the remaining part equally spaced.

A tray cloth or tea cloth would be attractive with this border round it.

Do not forget to make use of the border lines and the tiny circles. These all add other colour which gives interest to the design.

An evening bag would be delightful with the larger circle embroidered upon it, and a tiny purse-bag to keep inside might be decorated with one of the smaller circles (page 56). On the second side of the bag a monogram could be introduced, and sometimes a name only is effective (pages 89 and 90).

SIMPLE FLOWER FORMS WITH DECORATIVE STITCHES ADDED

Here are ten simple forms which suggest many ways of working a flower ; and these same methods might be adapted for larger flowers as well.

If the same flower shape appears in a design more than once or twice it is interesting to work it in another way. (The balance in colour and texture can always be kept the same).

These simple flowers do not need to be very fully described as the illustrations suggest the stitches. However, the order in which the stitches are used in each flower may be helpful.

1. Chain stitch outline. Fill in petals. French knots in centre, and one row of back stitch.

2. Buttonhole stitch outer part of petal. Couch across centre. Add French knots.

3. Long and short stitch petals. Chain stitch round base of petals. Work centre in satin stitch.

4. Chain stitch each petal. French knots round base of them. Make solid circle in centre. Three loops are added inside each petal. With small stem stitches add the points between petals.

5. Chain stitch petals. French knots at base of each one. Centre in buttonhole stitch. Add loops in petals.

6. Two rows of chain stitch decorate each petal. Button hole stitch forms the centre with five French knots. Add loops between petals.

7. Satin stitch solid part of petal and add outline of back stitch. French knots and back stitch form centre. Back stitch curves between petals, add French knots.

8. Chain stitch round petals and centre. Satin stitch central circle, add back stitch round it.

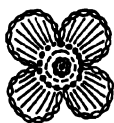
Stem stitch and French knots form decoration inside petals. Satin stitch four tiny circles in between petals and back stitch round them.

9. Chain stitch round petals, also centre ring. Continue in chain stitch and French knots for the inner centre. Add three loops in petals.

10. Chain stitch petals. Buttonhole stitch solid part of lower petals and add French knots. Satin stitch centre and add chain stitch round it.

Work border in chain stitch, adding a small loop between each curve.

Simple flower forms with decorative stitches added.



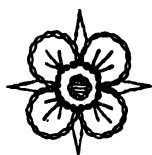
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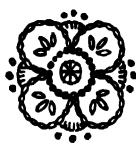
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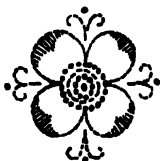
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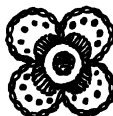
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8



9



10

MORE DECORATIVE FORMS

1. This simple flower with six petals has many possibilities in the way it can be worked. Some of the methods already described can be adapted, or it can be shaded in long and short stitch. Here it is outlined in chain stitch. The centre is composed chiefly of French knots, and these always give a very pleasing effect.

2. For a solid flower, the two rows of petals can be worked in buttonhole stitch. Commence by working the outer ring of petals first, and take great care to keep the shape good. Much depends upon this.

Then, with a second flower shade, work in the inner ring of petals. At the base of these stitches work a circle in chain stitch, and then add the lines and French knots as suggested in the illustration.

3. Outline with chain stitch.

Work a solid circle in buttonhole stitch at the base of the petals.

Add three little loops in each petal, and place a group of French knots in the very centre of the flower.

4. This simple spray has satin stitch leaves. The stems and leaf stalks are in stem stitch, and buttonhole stitch and French knots are used for the queer form springing from the two top leaves.

5. The little berries here are worked in buttonhole stitch, the leaves again in satin stitch and stems in stem stitch.

6. This dainty flower form needs small, neat stitches to make it really attractive. Outline with chain stitch, taking care to keep the points in each petal a good shape.

Next work the lines across each petal in chain stitch, and add French knots. The centre has French knots too, and here bright touches of colour may be used to advantage.

7. First of all work the stem, using stem stitch.

Next work the outer part of the leaf in loop stitch. Add a second smaller loop in another shade to complete the leaf.

The tiny little single leaves are in loop stitch as well.

This spray need not be kept entirely to shades of green ; effective results are obtained by using blues, purples, and browns for the double loops. It is a useful form of decoration.

More decorative forms.



8. The petals of this flower are entirely in loop stitch. A straight stitch in another shade is placed inside the loop. Chain stitch and knots form the centre, and a French knot is worked between each petal.

9. Another tiny spray of loop stitch leaves and stem stitch stem is seen here.

A French knot is worked between each two loop stitch leaves.

10. This little form does not really need describing. It has stem stitch for the stems, loop stitch leaves, and four French knots added between these leaves.

11. Satin stitch the leaves, and buttonhole stitch the bud.

Back stitch round the base of the buttonhole stitches ; also a line of stem stitch. Add French knots and stem stitch the stem.

Add vein up each leaf.

For the border, each little curve is carefully worked in chain stitch, then loop stitch leaves are added.

WORK THESE IN GAY COLOURS

Many quite attractive simple designs can be made by arranging these decorative forms in various ways.

The stitches are straightforward and can be followed from the illustration. One or two suggestions for the designs are given.

1. Make a tracing of motif No. 2. Then leave a space of 1in. and trace this circle again. (These should be parallel with each other).

Above and below the 1in. space, trace flower 3.

This collection of flower circles should form a simple design.

2. Trace No. 4, then place the little design No. 1 on each side of it. Thus a simple border is formed.

3. Trace No. 3. (This time the outer portion of the petal could be worked to form the solid part). Then arrange a circle of leaves as illustrated in the border round it.

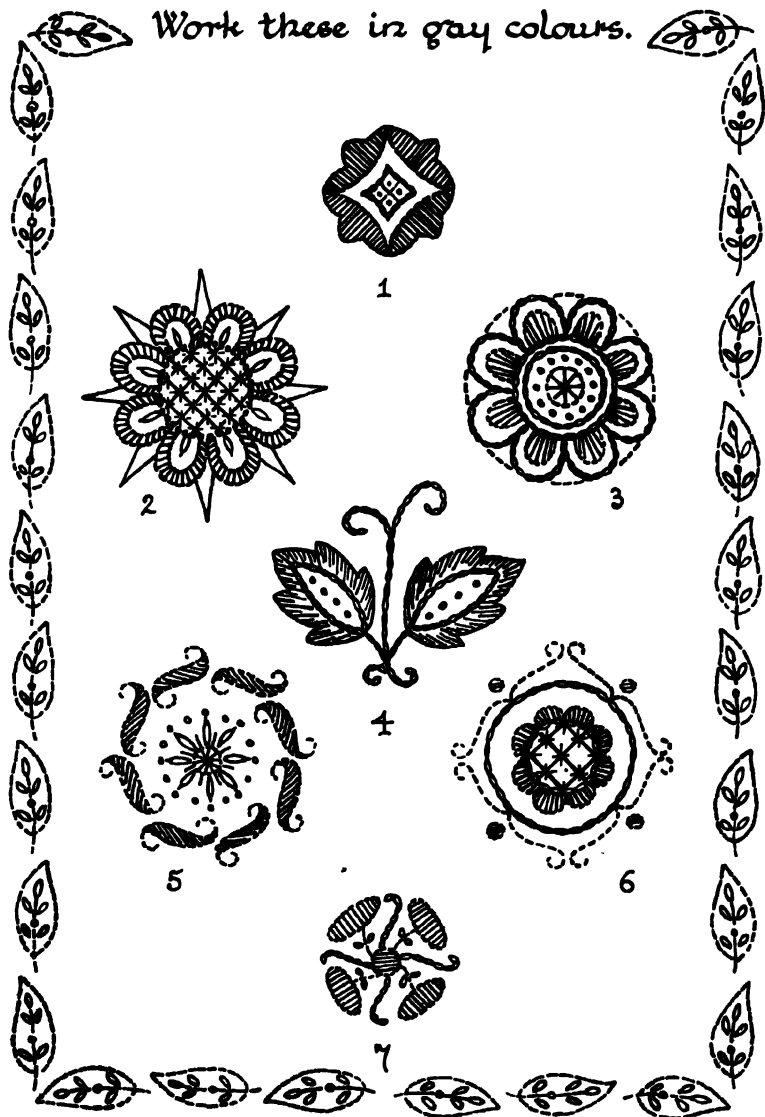
4. No. 5 is placed in the centre of this design, and No. 7 is arranged round it, four times at equal distances.

5. No. 6 can be arranged along a line with one single leaf in between each motif.

Many other arrangements can be planned and good use can be made of these small designs.

The leaves in the border have an outline of back stitch, and the tiny loop leaves are added to the stem which continues up the leaf. A French knot can be added in blue or purple.

Work these in gay colours.



USE GAY COLOURS FOR THESE ATTRACTIVE FORMS

These little forms can be used in many ways to decorate personal or household objects. Silks, cottons, and fine wools can all be brought into use for working out these designs.

Suitable stitches are suggested in the illustration, and touches of gay colour do much to make the effect pleasing. These forms can be arranged in little groups or spaced evenly to cover the surface. They can be repeated, or reversed, or made to form a continuous border.

Try an example of each of these ideas and see how they present themselves.

The border suggested is a useful one and easy to space out.

Rule a line and mark every inch. Work three small loops at each inch, and with another colour, chain stitch along the line between the loops.

On pages 54, 59, 61 and 63 other flowers are seen and these could be arranged in somewhat the same way as Nos. 1 to 10. They can be enlarged, or made to grow from a continuous line as seen in the coloured sampler. ("Repeat Borders" on page 34).

Try arranging the spray on page 65, No. 10, to form a circle by repeating it four times, adding other flowers and leaves if they are required. Many pleasing, simple designs can be developed from these suggestions.

Use gay colours for these attractive forms.



FLOWER AND LEAF BORDERS

Simple flower and leaf borders are often required, and the ones given here are quite effective.

1. The flower centres are $1\frac{1}{2}$ in. apart, and from these points the little flowers are constructed. The circle enclosing the flower measures $\frac{3}{4}$ in. across. Work the petals in loop stitch, and make the centres look attractive by using French knots.

The leaves are worked in satin stitch and placed straight along a line between the flowers.

2. These flowers measure the same as the ones in the previous border. Divide up the circle into four, and that will give the correct spacing for the petals.

Satin stitch the flowers, add the French knots in the centre, and work the points between the petals in back stitch. Satin stitch is used again for the leaves. Stem stitch for the leaf stem.

3. Measure out as before for flowers. Draw the circles, outer and inner.

Next add the stems and loop leaves.

The flowers are worked in buttonhole stitch with French knots in their centres. Work the stems in stem stitch and the leaves in loop stitch.

4. These flower centres are $1\frac{3}{4}$ in. apart, but all measurements of these borders can be adapted to meet various requirements.

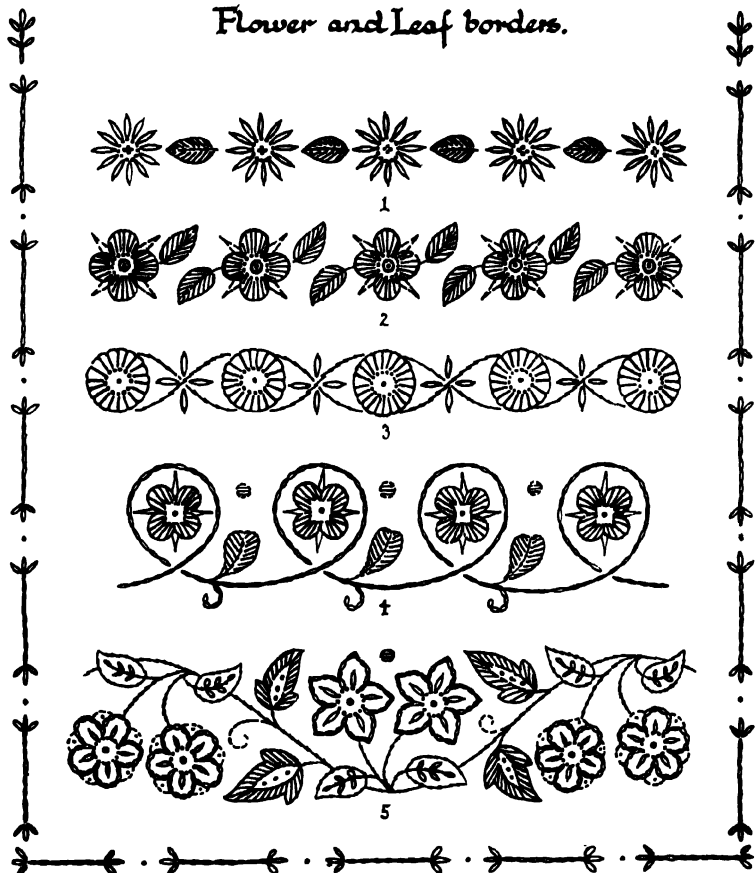
Draw in the flower which is worked in satin stitch, and notice the shape of the centre. Add the line of chain stitch which encloses the flower, and then make the buttonhole stitch leaves grow nicely from it. The tiny curve below the leaf is in chain stitch too.

Work the little circle above the leaf in satin stitch and add a back stitch outline. This needs care.

5. This border is composed of two different types of flowers and leaves. The design must, of course, be carefully drawn out, and the flowers and leaves correctly spaced.

Suggestions for flowers and leaves can be found under "Simple Flower Forms" and "Simple Leaf Forms," or from the illustrations. For the border a chain stitch line is worked, and at every inch three little loop leaves are added.

Flower and Leaf borders.



REPEAT BORDERS

These border suggestions are given so that they can be used as borders only, or made up into designs based upon a square or circle.

First of all, take Border 1.

This measures 6—1½ in. and can be arranged so that the design is repeated to form a square. It would look well in the centre of a cushion. Another idea is to repeat it at each end of a long cushion, using the ornament twice at each end.

Next try basing it upon a circle, and so on.

The simple stitches are suggested in the illustration, and the colour scheme need not present any difficulties.

BORDER 2

Some of the same suggestions may be carried out again, using these simple flowers and leaves.

Care needs to be taken so that the flowing line of the stem is not destroyed.

This design would perhaps be more suitable for a circle or oval than a square.

BORDER 3

This again has great possibilities. One very successful method of working out this border is to use it upon white linen for a teacloth. For the colour scheme soft blue, pale green, and white. Embroidery cottons are suggested.

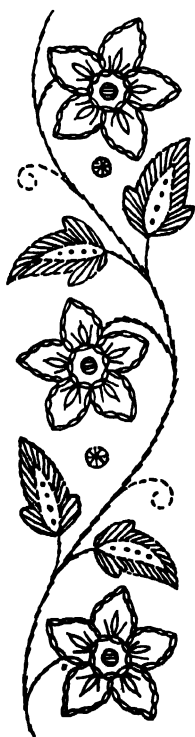
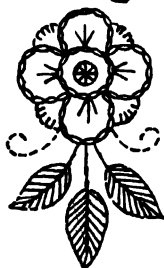
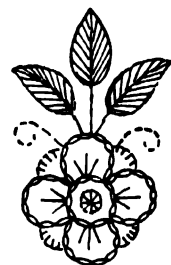
Work the main stem in green, using stem stitch.

Next, still with green, work the stems up to the little round berries.

Work the leaves also in green, simply outlining them; also the leaf stalk. With white, buttonhole stitch the berries, working into the centre each time, and keeping the loop well inside the circle.

Take a thread of blue, and with tiny buttonhole stitches work round the outside of the berry catching down each white loop. This will make a suitable decorative method of working this part of the design. For the circular flower, buttonhole stitch round the outer part of the petals with blue, fill in the lower part with white, using either buttonhole stitch again or satin stitch. Green may be added to the centre, using French knots or chain stitch. To complete the leaf, take a strand of white cotton, work a line between the outline and middle vein of the leaf, following the shape carefully.

Repeat borders can be attractive. Various designs can be adapted from these suggestions.



All the tiny scrolls ornamenting the stem are also in green.

For the three-pointed petals of the somewhat bell-shaped form, outline each one very neatly in chain stitch, commencing at the point of the centre one.

Next chain stitch round each side petal, making sure that the shape is correct and pleasing.

To complete this form, take a thread of white, feather stitch down the centre petal, commencing at the tip again.

Buttonhole stitch each side petal so that the loops lie neatly near the chain stitch outline.

This design can also be carried out upon other linen and in wools. From suggestions previously given, other methods of working out the design can be introduced, and many varied results, both in colour and texture, can be obtained.

CIRCLE AND TWO DIAMOND SHAPES

This little collection of designs can be put to many uses.

The circle might be used for a pincushion worked on cream linen, and made to hang up.

It would require circles of thick felt for the padding and a gusset all round the pincushion of the same cream linen.

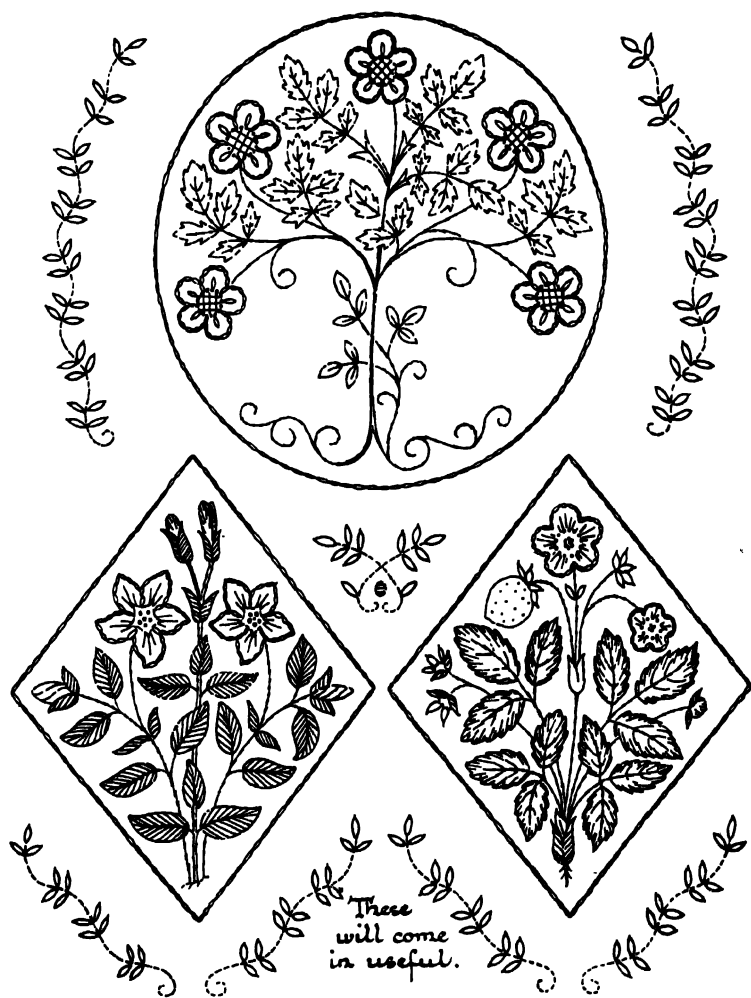
A thick corded ribbon about $\frac{1}{4}$ in. wide is suitable for the gusset and can be in a colour to tone with the embroidery. The back is of linen also.

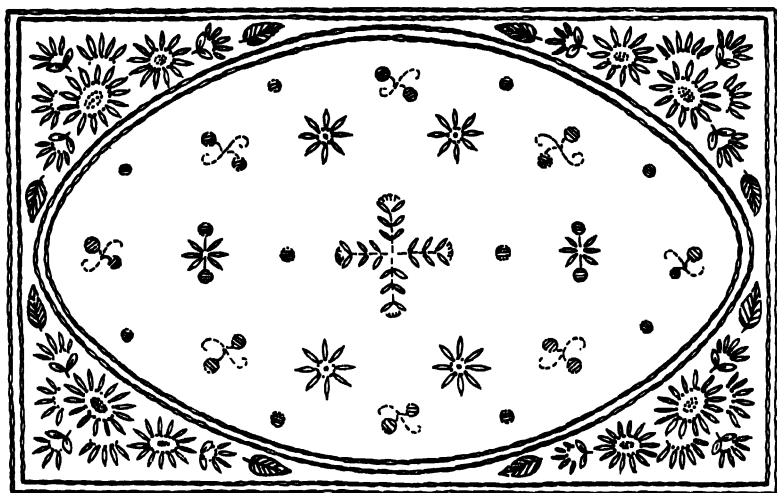
Small safety pins and other pins are placed round the gusset.

To work the design, careful study of the illustration should be enough. Sometimes a calendar is suspended to a pincushion of this kind, and often adds value to the article. Make a loop at the top to hang the pincushion up by.


The two lower diamond-shaped designs might be repeated along a runner, or one worked each side of a tea cosy with the little trailing design added here and there.


Take care when making up the embroidery, and if it is neatly done the objects will be most attractive and useful.






How to work the Embroidered Tray. 12" x 9".

 Work a loop stitch to form each petal. Vary the shades of the flowers. French knots form the centre.

 Satin Stitch is used for the leaves, adding a line of Stem stitch up the centre of each leaf. Stem stitch is used for all the stems.

 Petals in Loop stitch, with French knots at the base of them. Small leaves in Loop stitch.

  Circles in Button-hole Stitch, or Satin Stitch.

 Chain stitch border lines using suitable colours.

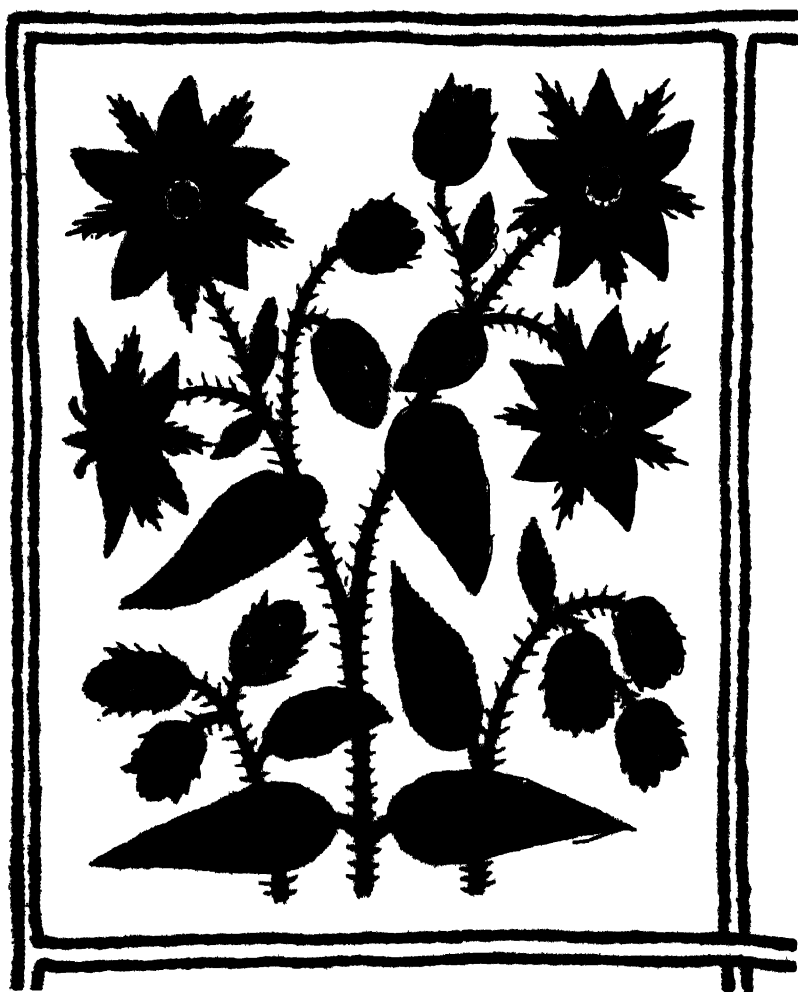


Embroidered pictures are delightful to design and work out. Here is one which will give an idea for a design.

The same construction lines can be used, and the worker can arrange from flower studies other flowers and leaves growing in the same way. The picture may be required for a personal gift, or for some attractive room, and favourite flowers may be desired to make the gift more precious. In work of this kind that point should be strongly observed, for it would be a joy to hear it said, "Yes! Those are my favourite flowers."

In this illustration the stitches can be seen but for details and description of planning this design, turn to page 77.

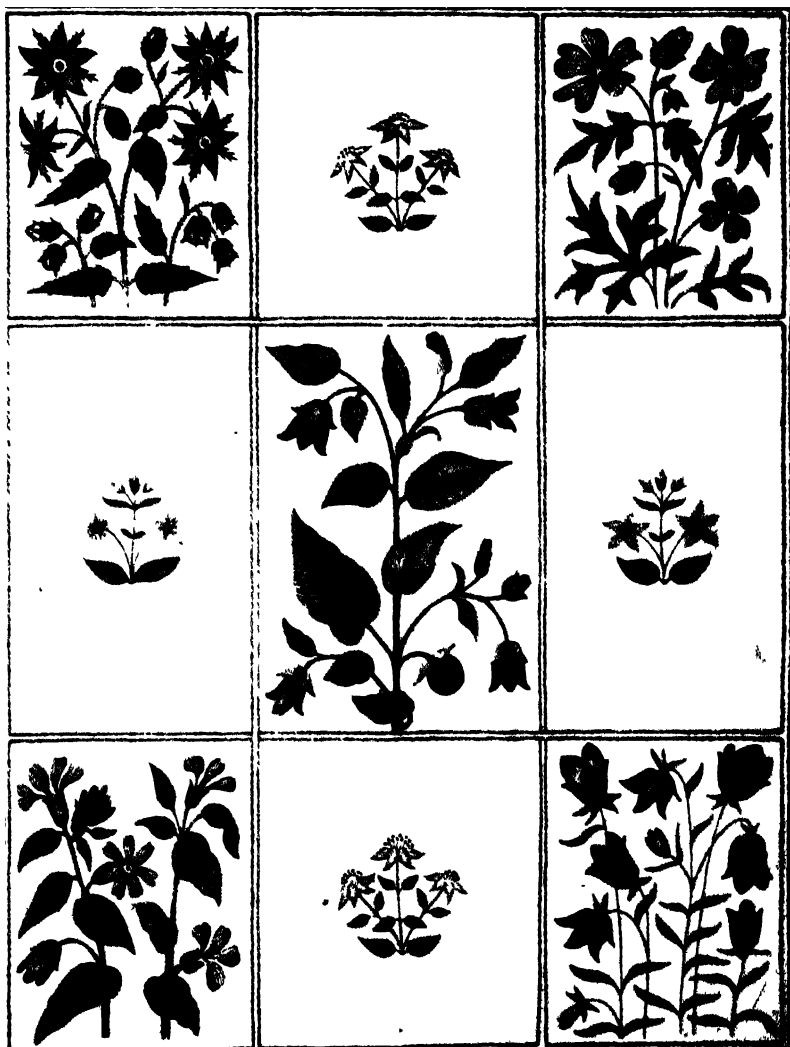
Two other embroidered pictures are seen on pages 76 and 97.



FIRE SCREEN (size 18 inches \times 14 inches)

This is the exact size of one of the embroidered panels opposite. The hairy stems and buds and attractive flower centres add charm to the work, and the leaves give balance to the design.

How often a fire screen is required in which the worker looks for a design which is a little different from many others.



This should appeal to the flower lover. It is dainty, satisfying, and straightforward to work. Cream linen and coloured cottons are suggested.

This same design-plan could be used introducing other flowers. The colours should be pleasing and true to nature.

Keep the border lines even in stitchery.



This picture was embroidered in Filoselle silks on cream linen.

A FLOWER PICTURE

(see page 73)

Flower pictures are always attractive both to work out and also to possess. Here is one which is composed of somewhat conventional flowers and leaves. This can produce a very pleasing result if careful planning of colour and a varied knowledge of stitchery is employed.

In designing a picture of this kind these points must be considered :—

Size and shape.

Materials.

Design.

Flower forms.

Stitchery.

Colour scheme.

These factors are all important and must be kept in mind during the making of the design.

Set to work in this way :—

Is the design to be bordered by a circle, a square, or oval ?

In this picture the design is planned to fill a circle.

Filoselle silks worked upon cream linen are the materials chosen.

Some information on preparing a design has already been given, but the following ideas, too, may be helpful.

As a circle is suggested for this picture, it is advisable to choose a frame for size before the design is commenced. So often a suitable frame for a circle or oval is not easy to obtain, and unless something really satisfactory can be chosen, it is a much wiser plan to border the design with lines forming a square, which, as a rule, does not present difficulties when a frame is chosen.

Draw out the finished size first upon paper, and then draw an inner circle, which is the boundary line for the ornament. This will enclose the space the embroidery occupies.

Consider if the flowers are to grow from a decorative bowl or basket, or to be arranged in a bunch having the stems tied by a ribbon.

A basket is suggested here and a pleasing and practical shape is most important.

The method of stitchery, and also the colours in the picture must be kept in mind during the planning of the design.

To plan for the flowers and leaves, draw the main stem of these so that the spacing is pleasing and satisfactory. These lines should be elegant and flowing, and not have a cramped appearance.

Next plan the flowers and leaves growing from the stems, and see that the ornament is well balanced, both in size and colour, because the balance of colour needs to be carefully considered at this stage.

It is a good plan to work the basket first, and this is done in a soft, dull brown. Neat chain stitches are required and the very greatest care is called for in keeping the lines even and steady, also in place, so that they interlace correctly.

Chain stitch the outline first—using two strands of Filoselle silk—then chain stitch the bands across. These can be filled in and made solid by working them in deep cream. This is left to the worker's discretion.

By working the basket first, the material will not have become pulled out of shape, and this is important when steady lines require working.

Next work the flowers and leaves. Variety in colour and texture should be aimed at.

Small bright touches of colour here and there do much to add interest to a design. Blues, pinks, yellows, purples, and greens can all be skilfully used.

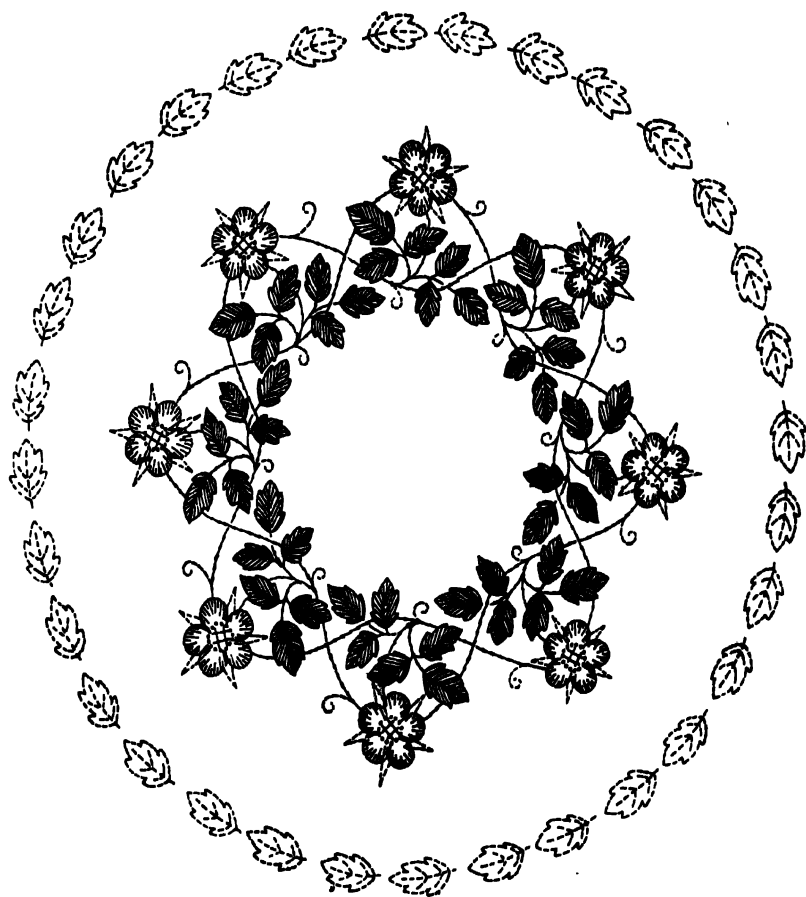
Work the stems last of all, as it will be seen then which colours are the most suitable for them.

The stem colours should bind the whole of the flower and leaf colour scheme together. Time, care, and a great deal of consideration is often necessary to make this part of the work satisfactory.

The stitchery methods for working out the flowers and leaves are suggested in the illustration; and many similar flower and leaf forms have already been described.

When the embroidery is complete, strain it carefully, and it is as well to mount it at once over a piece of white cardboard which has already been cut to the correct size for the frame chosen.

The embroidery should then be ready to be placed in the frame.



CUSHION COVER

This pleasing design with the simple border of leaves, which are worked in back stitch is not difficult to embroider.

The flowers are in long and short stitch.

Solid leaves in satin stitch. Stem stitch is used for the stems.

Choose dull pinks and various greens ; make attractive yellow flower centres and use dull purple and brown for the stems.



The Michaelmas Daisy.

Why does the Michaelmas daisy stay
Out of doors in the wet to play?
The autumn days with rain are grey
Most summer flowers have gone away
Leaving the Michaelmas daisy to stay
Out in the rain all day.



The Michaelmas daisy seems to say
I am not in the least afraid to stay
Out in the rain all day.
The sun is coming to warm my flowers
Which open in spite of autumn showers
And I shall blossom in sunny hours
Though I stayed in the rain to play.



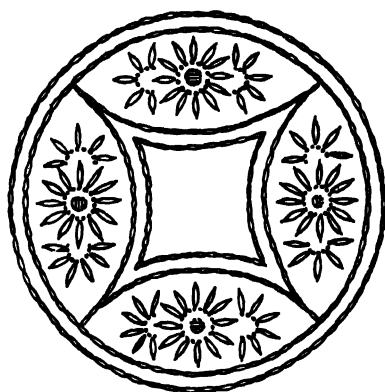
THE MICHAELMAS DAISY

Two verses are used, and this gives good practice for pen writing.

1. First of all write down the two verses.
2. Make a careful colour drawing of the plant.
3. Make drawings suggesting stitches and methods of working the flowers, leaves, stems, and buds.
4. Notice this line :—

“Most summer flowers have gone away.”

Make an illustration for this line. It affords great scope, and can be enlarged upon, giving much interesting information about the various flowers chosen.



These two designs are based upon the Michaelmas daisy. The top one is suitable for a pincushion and five of the lower ones can be arranged in the centre of a cover for a child's bed. as

Use the same simple stitches as before, and keep all the colours fresh and dainty.



THE MICHAELMAS DAISY BLOTTER

Here is a design which is very adaptable, and which can ornament many objects.

This attractive design is for a blotter, and the materials suggested are cream or even soft pink linen. Coloured cottons are used for the embroidery.

The method of working the design is simple.

The flowers are in loop stitch, and many shades of mauves, purples, and even pinks can be used. The flower centres are in French knots and satin stitch.

The leaves are outlined with stem stitch. A second row can be added if required.

Choose a suitable stem colour ; it should be a rather brownish-green and the main stem has two lines worked in stem stitch. The second line might be worked in a shade of madder-brown.

Any touches of suitable colour which can be added to the flower centres, all add interest to the design.

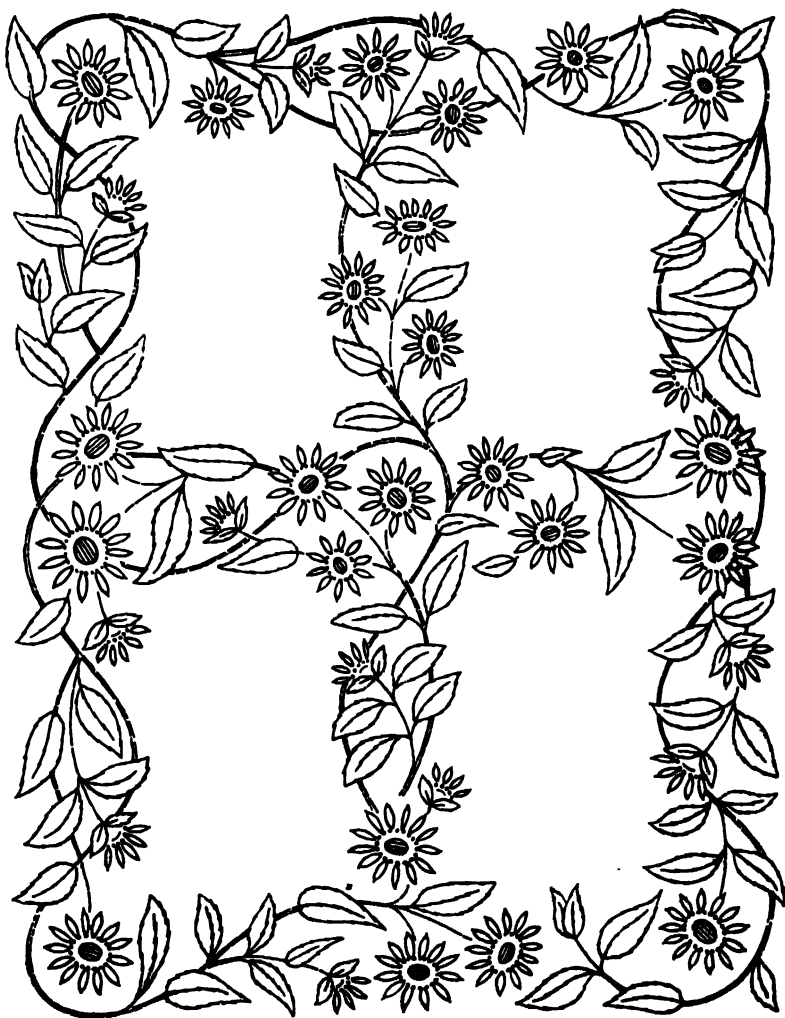
Sometimes a single straight stitch is placed between each petal in a darker shade, and so make the flower petals appear closer together.

Much help can be gained by carefully studying the Michaelmas Daisy plant before the work is commenced.

The same design could be drawn out and occupy a square, and so be suitable for a cushion.

The middle border would look well forming the decoration on a bag.

Part of the upper border would supply the design for a long, attractive pincushion, and little sprays taken from the design would form a pleasing decoration for a child's bedcover.



PINCUSHIONS

The two pincushion designs have a simple form of decoration which can be worked out from the illustration. Linen is the most suitable material, and silks, coloured cottons, or fine wools can be used upon the linen. The edges of the linen should be turned in and firmly cross-stitched together, leaving $1\frac{1}{2}$ in. open for the stuffing. Well dried sawdust is suitable for this, and it should be well pushed into the corners of the pincushion to make it a good shape. Stuff it until it is really hard, and then cross-stitch the opening together.

NEEDLEBOOK

A round needlebook makes a very attractive gift and it is not difficult to make up.

The embroidery is worked as suggested in the illustration, and it should be carefully strained before it is made up. Directions for making up embroidery into circles are given on page 48.

MAKING UP CIRCLES

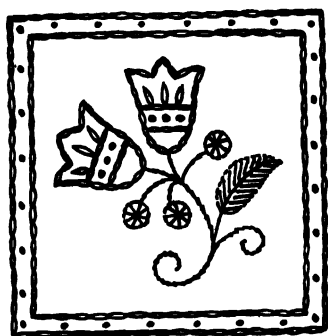
Cut three rounds of flannel each one slightly smaller than the other. These should have a buttonhole stitch round each one in a different colour, and it is well to add these stitches before the circles are cut out.

Sew these three pieces of flannel with firm stitches—forming a cross—through the lining and cardboard. Any ribbon to tie the needlebook together should be placed between the linen cover and lining, and sewn in place.

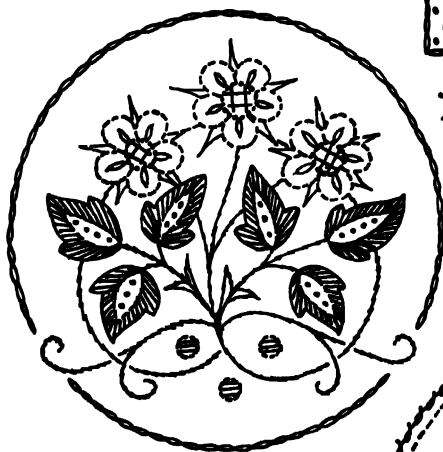
Next cross-stitch the cover and lining together for the front and back of the needlebook.

Sew the two circles together to form a hinge, and tie a small bow of ribbon over these stitches.

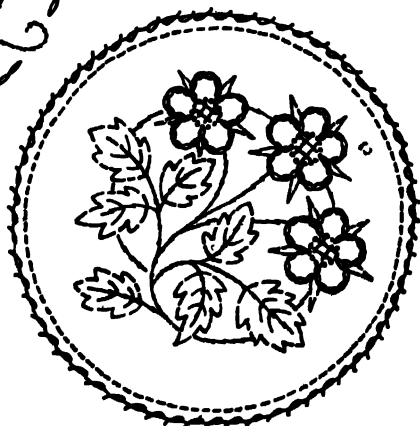
A dainty needlebook will always make a charming and welcome gift.



Pincushion Designs.



*Designs for Round
Needlebooks.*



BLOTTER

Here is a blotter design based upon one of the repeat borders on page 34.

The flowers and berries are worked in the methods illustrated, and various colours are used which makes the blotter cover very gay.

The top flower is in deep orange and terra-cotta shades ; the middle bell-shaped flower in blue and the berries in terra-cotta with French knots in the centre in deep orange.

The leaves are in two rows of stem stitch ; satin stitch could be used if a more solid leaf is required.

The stems have an attractive way of being worked : first with a line of brownish-green, then close by it a line of dull blue-green. (Only one line is seen in the illustration). The stems are in stem stitch worked very neatly.

The little curves branching from the stem takes up the colours used for the stems, and are worked in dull blue-green, back stitch being used.

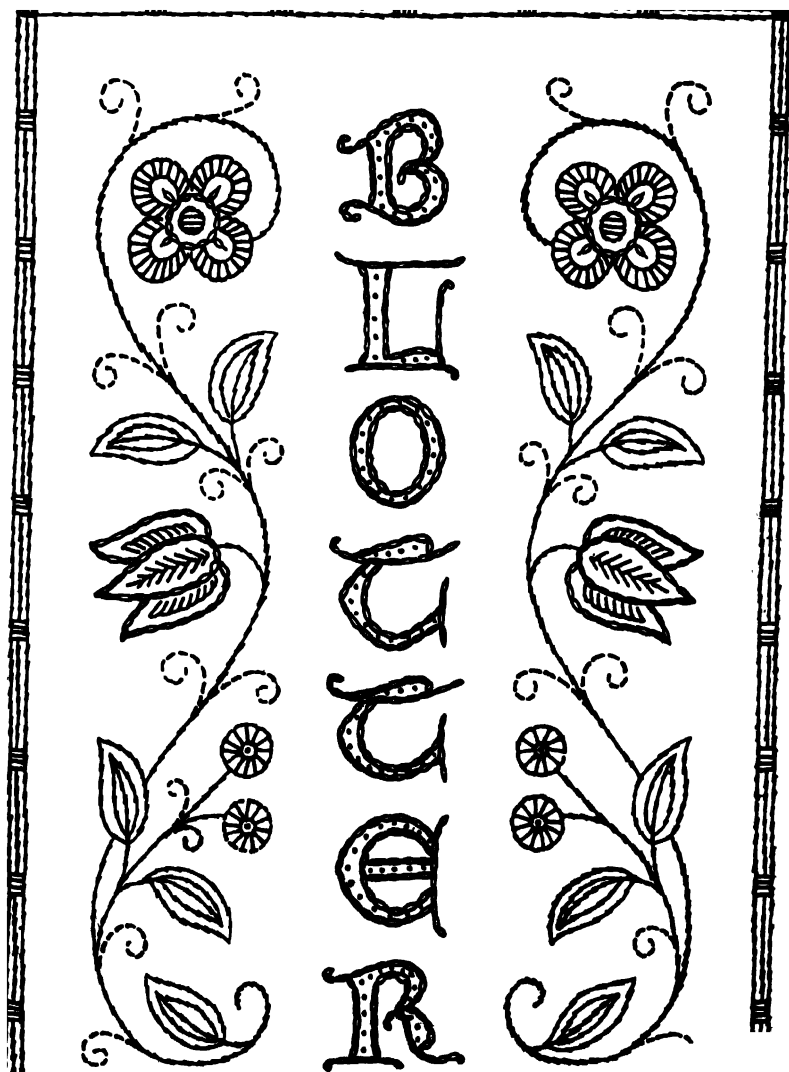
The lettering is first outlined with a line of chain stitch in purple. Work this outline with great care. Inside the lines of chain stitch French knots are added in a lighter shade.

The simple border has blocks of satin stitch in green, these are worked first, then a line of purple is placed on each side of the blocks, and stem stitch is used for these lines. A third line in blue, connecting the blocks, completes the border.

The front and back of the blotter are made up separately, and worked hinges join them together. Elastic is added to hold the blotting paper in place.

If required for a writing block cover, a narrow strip of material to match the blotter is made up over cardboard and placed along the top.

For making up embroidery, blotters, etc., see pages 10 - 12.



Design for Blotter, embroidered in coloured cottons or fine wools upon blue linen

LETTERING

Suitable and pleasing lettering gives character and interest to a design, and it may be introduced in various ways.

Monograms, a single name, or just one rather large important letter, surrounded by ornamentation, can be used with success if carefully considered when setting out a design. The illustration may give some helpful suggestions.

Many quaint verses and quotations were used on old samplers, and generally the name and age of the worker formed part of the design.

In Church embroidery, lettering is frequently used either for a text or for other suitable wording.

Good types of lettering should be studied and drawings made from them. Versal and Lombardic are specially suitable for embroidery.

Various letters should be traced upon a sampler and suitable methods of stitchery should be worked out.

(See illustration, Various and Suitable Methods of working Letters, page 90).

Names and quotations must be well set out with correct spacing before they are traced upon the material.

JASMINE

(illustration, page 91)

Another verse-picture is taken from the winter Jasmine.

It will be seen that the border design here is very simple in arrangement. Flowers spaced down each side, buds along the top, and leaves, quite simple in arrangement, form the lower part of the design. The plant suggests the colours, and the worker by now should have ideas about the stitches to use.

Keep the work as simple as possible, and make sure that the flowers, buds, and leaves are correct in formation.

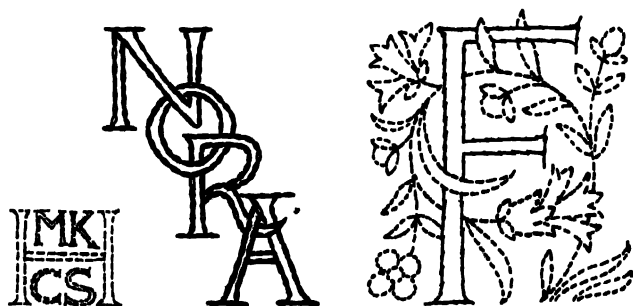
This simple form of Lettering might be used for the verse in a flower picture. The letters are worked in Chain stitch or Back stitch.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

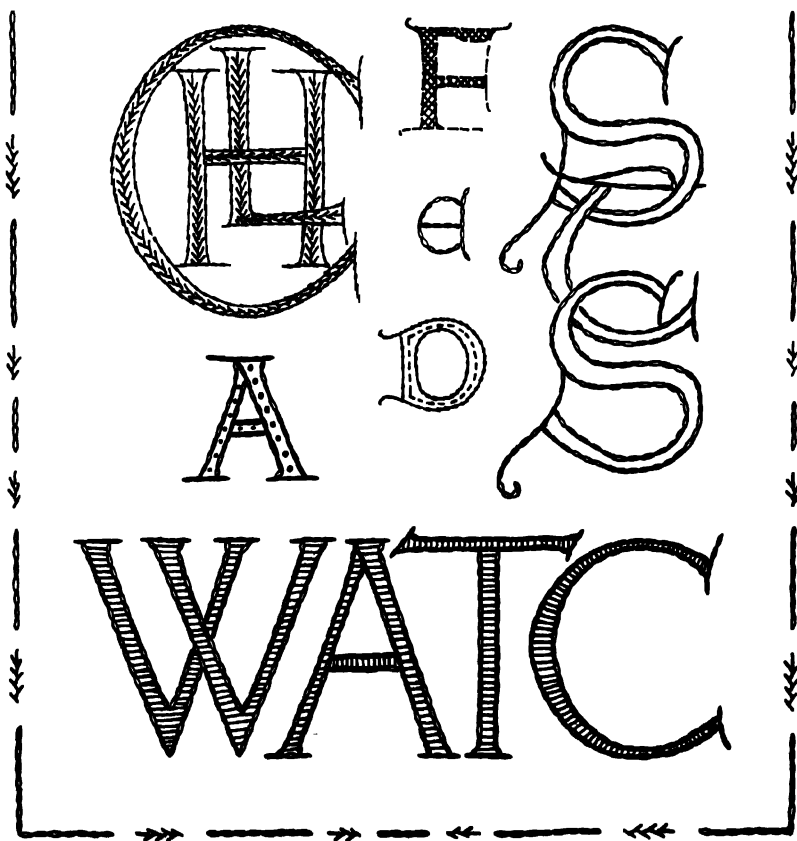
Sometimes a name is embroidered instead of a monogram or initials.

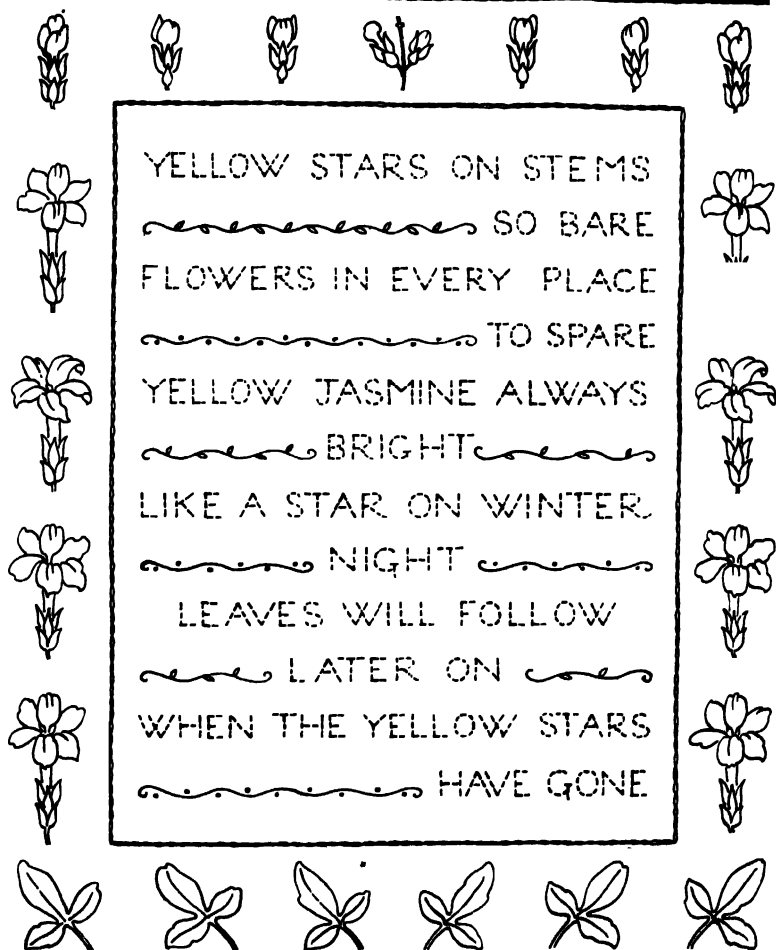
WINIFRED

Letters can be made to look decorative.



Various letters should be traced upon a
 sampler and suitable methods of stitches
 should then be worked out.





YELLOW JASMINE

Satin stitch leaves, shade flowers with long and short stitch ; also buds.

Very neat work is required. See description on page 88.

LETTERING AND SIMPLE PICTURES

Why not make use of a short verse? It is possible to work this in small letters, using either chain stitch or back stitch.

The letters should be very clear and drawn with just a single line, as seen in the illustration,

Attractive pictures with verse and decorative border surrounding it, might be designed to follow out this idea.

The verse should be simple and short, and it must be kept in mind that the whole design—lettering and border—has to be carried out in stitchery and not with pen or brush. Here is a verse which might be used :—

THE SPEEDWELL

“ The tiny little Speedwell
Has flowers of brightest hue,
And I would like to hear them tell
Who painted them so blue.”

This picture is a happy reminder of a country visit.

Here and there on green banks grow the gay little Speedwell, its lovely blue flowers looking up at the sky. A suitable subject to be worked during a country holiday, where the flowers grow gaily.

In this design the lettering might be carried out in very dark purple or brown, using chain stitch or back stitch.

Then, for the dainty flowers, bright blue is used ; and for an experienced worker, shaded flowers would add much variety to the effect. Green leaves carefully worked grow neatly from the stems. Study the growth of this dainty plant so that the design is not spoilt by clumsy stitches. Very often a plant will have great variety of colour in stems and leaves as well as the flowers, and all these numerous touches of colour add much interest to the effect of the finished work.



THE
TINY LITTLE
SPEEDWELL



HAS FLOWERS OF
BRIGHTEST HUE



AND I WOULD LIKE TO



HEAR THEM TELL
WHO PAINTED
THEM SO BLUE





THE HONEYSUCKLE

Flower studies were very helpful when making these designs ; and it is worth while to have an endless supply of them.

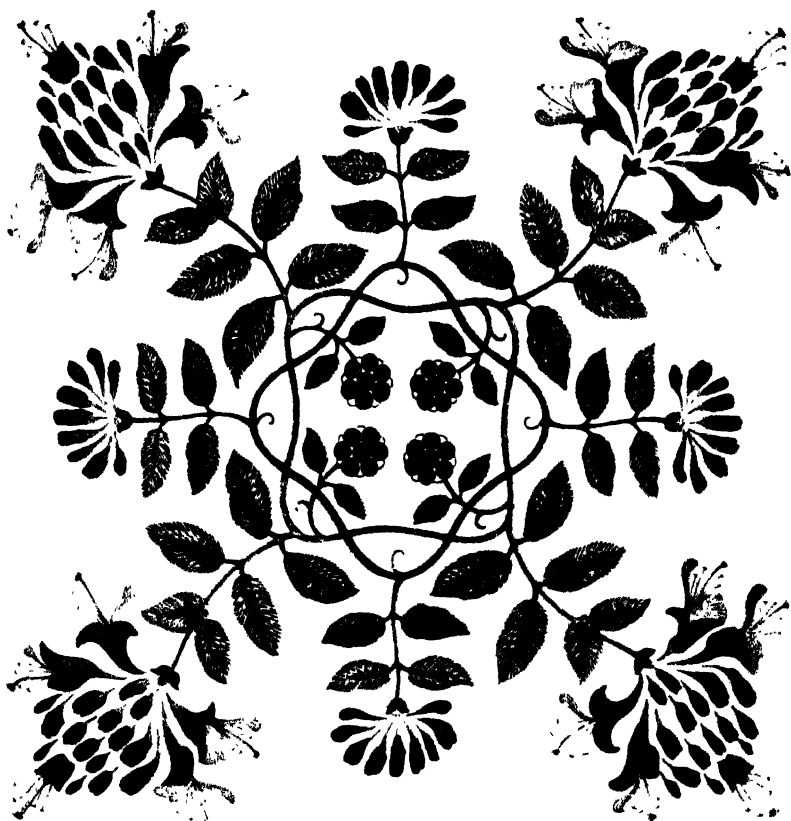
The finished size of the cushions measures 22 inches by 22 inches.

The centre design is bordered by leaves which are treated in a simple way.

First outline, then darn the surface. See pages 23-26.

The berries are in button hole stitch. One quarter of the central design was drawn, and then repeated.

Some of the leaves follow the border treatment, others are worked in button hole stitch. The flowers are shaded with long



and short stitch, and the stems are in rows of stem stitch.

Here you see colour suggestions for this design ; the simple outer border of blue chain stitch is interlaced with green.

In this design the ornament occupies most of the surface.

Here again the flowers are shaded. The leaves are shaded too, and a variety of greens are used. The stems are made more interesting by touches of brown and purple, and the berries in the centre are worked in button hole stitch in a clear, deep, red.

Introducing little odd touches of colour make a piece of embroidery much more interesting, and the experienced worker will enjoy adding them.



STOOL TOP

Why not work this attractive stool top? Size 12" x 12".

Twilled linen and coloured wools are suitable materials.

Four corner flowers are in button hole stitch, their leaves can be in two rows of button hole stitch or satin stitch.

The flower centres are decorative. The smaller flowers are in long and short stitch and below them are shaded leaves.

Notice the open leaves too, which are satin stitch outside, and lines across the inner part.

The blue chain stitch shapes with purple knots are attractive, and the purple flowers form a pleasing centre.

Variety of colour in stems should bind the whole colour scheme together.



THIS PICTURE is in fine wools on cream linen
For flowers see page 54. Help for the leaves can be gained
from page 39. Use many shades of green.

Each flower appears attractive, yellows, pinks, purples, blues
and cream play their part. Make the stems interesting.

FIRE SCREEN SKETCH (Page 98)

Blues, purples, pinks used skilfully, flowers and leaves are
never monotonous, as treatment is varied. Borders in brown.

Make the sea inviting by using blues and greens. Shade
sails, complete the galleon in black and brown.

FIRE SCREEN (Page 99). For leaves see page 20.

Chain, stem and feather stitch form outer petals. Satin stitch
inner ones. Vary stem colours, outline hills, darn in surface.

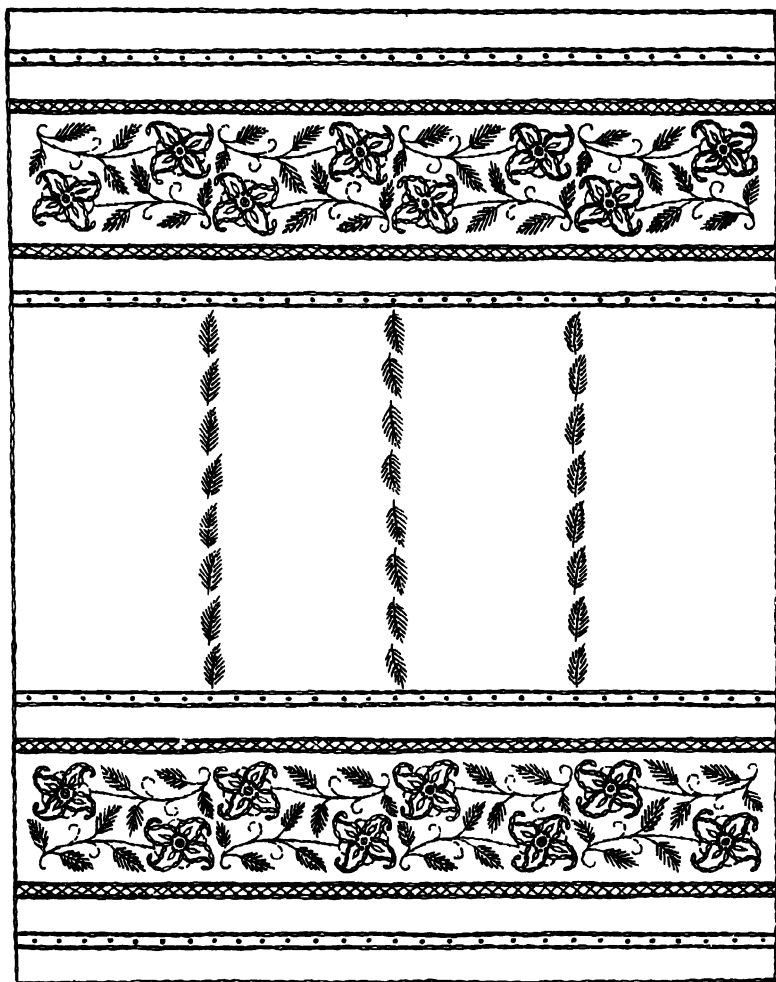
Chain and feather stitch make the border.



Fire Screen (see page 97)



Floral Screen (see page 97).



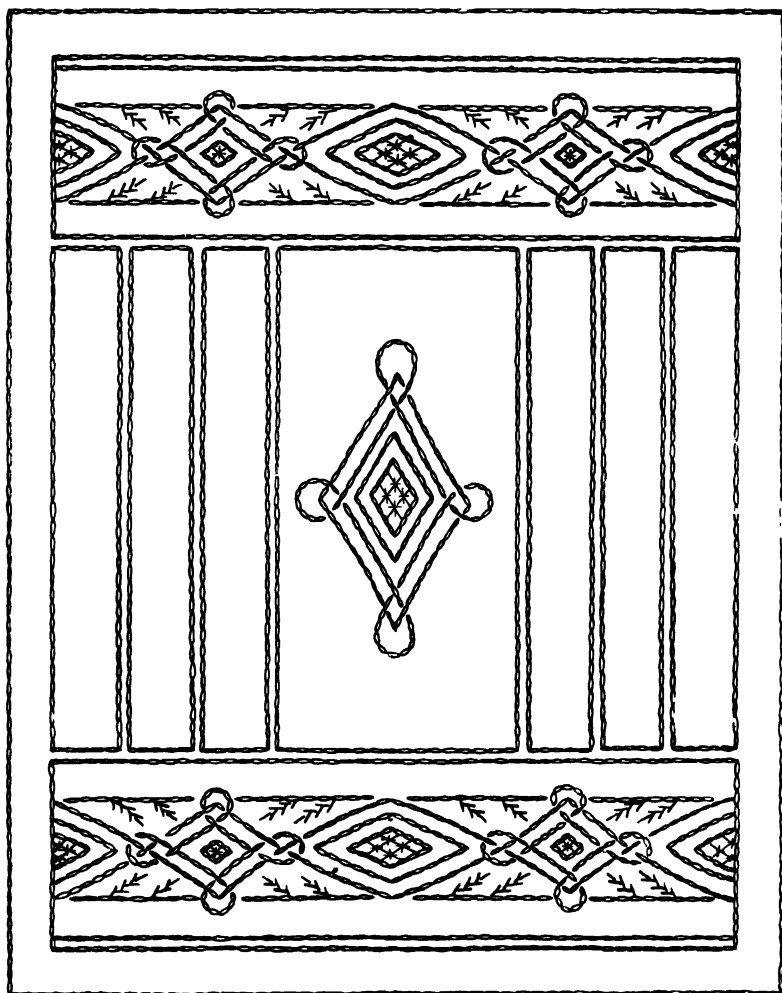
LONG CUSHIONS

Here are designs for long cushions which are attractive.

The stitches are clearly seen and the flower forms are treated quite simply. Shades of one or more colour can be used.

Greens vary for the leaves, and the border lines should be somewhat quiet in colour.

Use a soft green for the leaves across the centre.

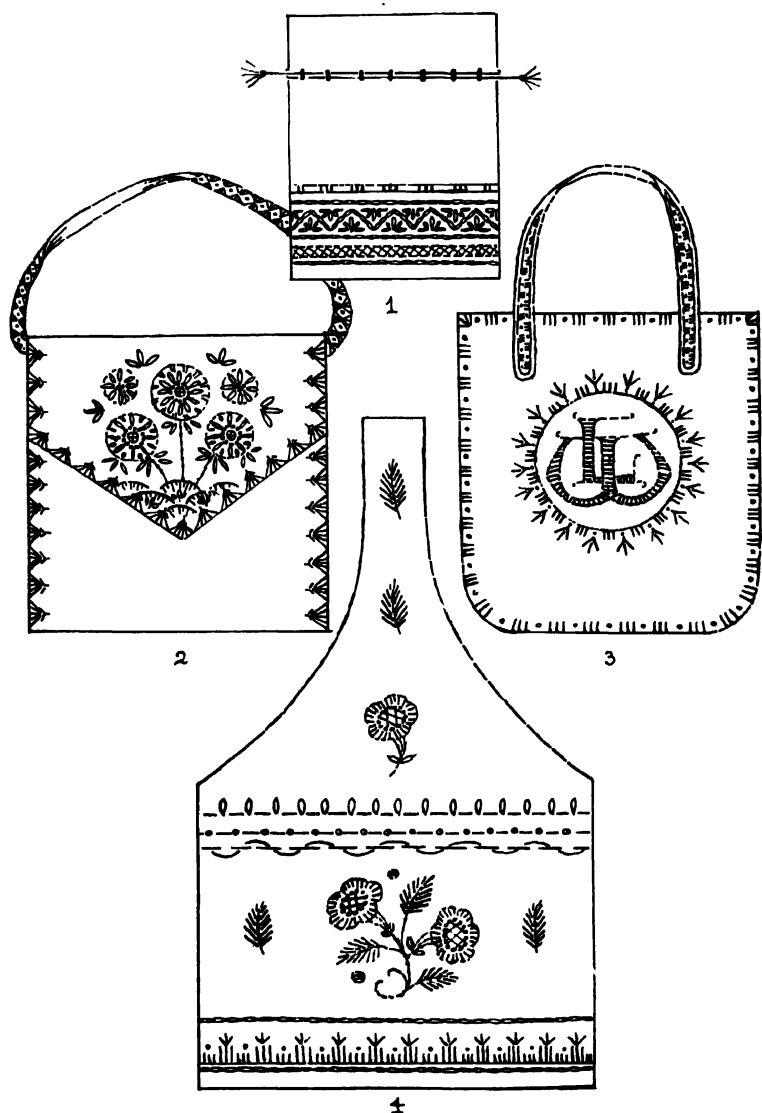


Suitable stem colours throughout should be used.

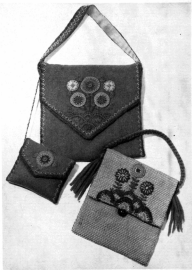
The simple chain stitch and feather stitch design is interesting and the interlacing lines should be carefully observed.

This design could be carried out in shades of blue and green. Browns and deep orange with touches of purple suggest another colour scheme.

Use cream linen and coloured cottons for both these cushion designs.

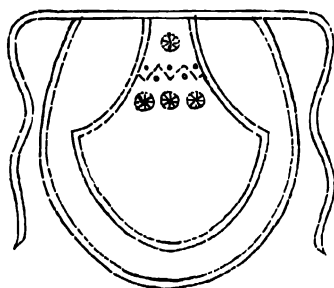


- No. 1. A useful Bag which pulls up with a cord.
 No. 2. My own Work Bag (working drawing).
 No. 3. Another Bag with rounded lower corners.
 No. 4. A Knitting Bag which holds pins and wool.



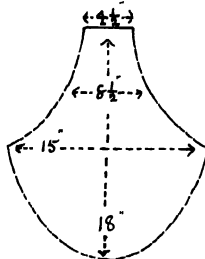
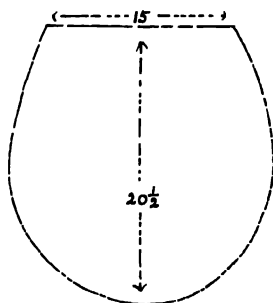
Velvet cloth embroidered with wools for bag and small purse.
Hand woven material decorated with coloured wools.

A WORK BAG APRON.

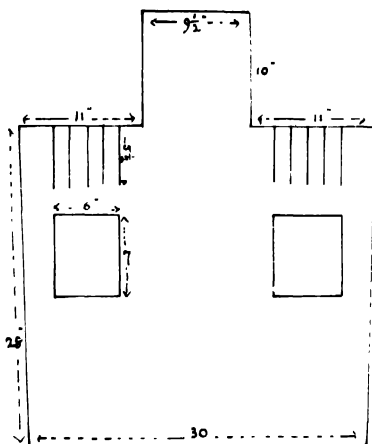


Here is a useful apron which has a capacious pocket designed to hold materials which are being used.

The measurements are given below, 1 yard of material is required & $\frac{1}{2}$ yards of braid. Stitchery is added.

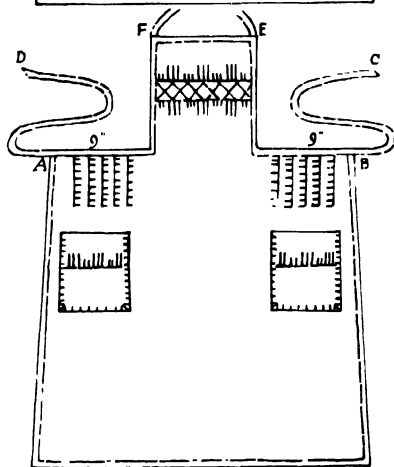


Many forms of decoration can be used according to the material chosen. Stitchery, Needle weaving or Cross Stitch are suitable. Choose the braid carefully so that the colour is satisfactory. ❖❖❖



Make this attractive
Embroidered Apron.

Cut out a paper pattern to the measurements given. Notice how the sides are shaped so that the apron fits neatly when the tucks are made. These are tacked first, and then the stitchery is added. Gay aprons can also be made of cretonne with stitchery on the tucks and round the pockets to keep them in place.

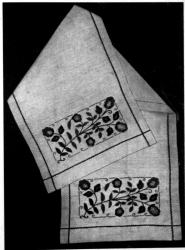


Material . 1 yard.
Braid . 6 yards.

Cut out the material, tack the tucks and work the stitchery upon them, also upon the pockets and bib. Tack the coloured braid on lower part of apron commencing at A, continue to B. Cut off braid. Leave 20 inches of braid between C & B. Next tack braid from B to A, leave 20 inches of braid & cut off. Allow 12 inches of braid to slip over head. Sew at E & F.



Directions and measurements for these aprons are given on pages 104 and 105.



For other table runner designs see borders, page 27, and decorative squares, page 35.



ALMS BAG AND STOLE

The Alms Bag is entirely in gold and green on white silk. Tiny sequins are sewn to overlap each other which form the outer border.

Gold passing, bullion, pearl-purl, as well as sequins are used, also concave spangles, which are sewn down with bullion to form the berries.

In the white Stole, the cross and decorative border are composed of gold passing, sewn with blue silk.

The design of the vine is dainty in colouring, the darker leaves being placed at the base, and the other leaves becoming lighter towards the top.

Altar Frontals and other hangings for a church should be suitably designed, and good materials obtained. It is always wise to consult those in charge of a church before any work of this kind is commenced, or before any gift is worked for a church.

White embroidery offers suggestions for fair linen cloths and many other necessary altar linen furnishings. For kneelers, chair seats and cushions, suitable cross-stitch on canvas is frequently used. Heraldic designs and simple repeat patterns all have their place.

For repeat patterns see *The Cross Stitch Book*, by Winifred M. Clarke.



The "Crinoline" Book

This delightful book captures the beauty and grace of a bygone age.

It contains six designs, all illustrated in colour with black and white sketches and photographs of the many uses to which they can be put.

There are very detailed working instructions given, together with quantities and shades of the W.B. Stranded Rayon thread required for any article you choose to embroider.

Transfers for the designs and the threads are obtainable from Art-Needlework Shops, etc., also the book, but if you should experience difficulty in obtaining the latter locally, you can send 1/4d. to cover the cost and postage to :

Penelope

Dept N.N.,
WM. BRIGGS & CO. LTD.,
34 CANNON STREET,
MANCHESTER, 4.

Transfers for five of the designs in this EMBROIDERY BOOK are available as follows :

No. E.B. 1.	Three Borders illustrated on page 69	-	price 6½d.
„ 2.	Bowl of Flowers, page 73	- - -	„ 5d.
„ 3.	Speedwell, page 93	- - -	„ 5d.
„ 4.	Stool Top Panel, page 96	- - -	„ 6½d.
„ 5.	Galleon Firescreen, page 98	- - -	„ 6½d.

They can be obtained from Needlework Shops, etc., or from the address given above.

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higher grades : first, the prophets or God's messengers, who occupy pulpits in the highest grade ; secondly, the saints, who, as disciples of the prophets, are seated on thrones in the next grade ; thirdly, the wise men, who, having in life acquired a scientific knowledge of God, are placed in chairs in a still lower grade ; and fourthly, the pure in heart, who, having only gained a knowledge of Divine things through revelation, occupy gradins beneath the others.¹ Dante's distribution is on the same lines. In the highest seats he places the prophets, such as Adam and Moses, and the apostles, St. Peter, St. John, and so forth ; beneath these, the doctors of the religious orders, St. Francis, St. Benedict, and St. Augustine ; and lastly, the faithful, who obeyed the commandments.² It is also worthy of note that Dante in his description of the seats of the blessed uses the same terms as Ibn Arabi, namely, *thrones* or *chairs*, *gradins* or *forms*.³

In the four general categories in question Ibn Arabi again distinguishes, although somewhat vaguely, between the Moslem elect and those who, before Islam, professed the other religions revealed by the prophets of Israel, of whom, according to Moslem theology, Christ was one.⁴ This vagueness is surprising, seeing that the Dantean division of the two elects had been established in Moslem tradition long before Ibn Arabi's time. A *hadith*, attributed to Ali, son-in-law of the prophet, clearly defines it⁵ :

" At the Divine Throne are two pearls, one white and the other yellow, each of which contains 70,000 mansions. The white pearl is for Mahomet and his flock ; the yellow for Abraham and his."

¹ *Futuhât*, I, 417 ; II, 111 ; and III, 577.

² LANDINO, on fol. 432 v^o of his Commentary, explains this point very clearly.

³ Cp. *Par.* XXXI, 69 ; XXX, 133 and XXXII, 7 ; XXXI, 16 ; XXX, 115 and 132, with the passages of the *Futuhât* quoted under (1).

⁴ In Ibn Arabi, as will shortly be shown, the difference in the intensity of the Beatific Vision depends, as in Dante, on the nature of the faith the elect professed on earth.

⁵ IBN MAKELUF, II, 59-60. In Islam Mahomet is regarded as the Prophet who renewed the teaching of the one true religion as revealed by God to Abraham ; and, just as Abraham is the patriarch of the Old Testament, so Mahomet may be said to be the patriarch of the new Testament of the Moslems.

The analogy between this idea and Dante's distribution is obvious. In the mystic rose the prophets, patriarchs and saints of the Old Testament are placed in the left sector and those who lived after Christ in the right.¹ The similitude, however, extends to the actual details. Just as Ibn Arabi couples Mahomet with Adam in the same degree of the Beatific Vision, so does Dante place Adam with St. Peter in the mystic rose.²

5. Let us now study awhile the scene of the glorious triumph of the elect as depicted by the Murcian mystic. Briefly, the *Futuhat* description is as follows :

"The blessed gather around the snow-white hill to await the epiphany of the Lord. As they stand, each in his respective grade and place and magnificently arrayed,³ a dazzling light shines forth before which they fall prostrate. Through their eyes into the inmost recesses of their bodies and souls the light penetrates, so that each of the blessed becomes all eye and ear and sees and hears with his entire spirit, such is the virtue conferred on them by the light. Thus are they prepared for the presence of the Almighty. And then the Prophet appears before them, saying, 'Prepare, then, ye chosen, for the manifestation of the Lord.' The three veils that enshroud the Almighty—the veils of glory, majesty and power—are drawn aside at His will, and the truth is revealed, one vision, yet in the dual epiphany of the two names, the beautiful and the good. The magnificence of the Lord leaves the elect spellbound, and the brilliance of the wonderful vision pervades their beings."

"This vision, although in itself one and the same so far as the elect are concerned, has, nevertheless, different aspects.⁴ Those prophets, who only acquired their knowledge of God through the faith received from God Himself and did not increase that knowledge by reason and contemplation, will behold the vision through the eye of faith. The saint whose faith in God was inspired by a prophet will see it through the mirror of that prophet. If, however, he also gained a knowledge of God through contemplation, then will he have two visions, one of science and the other of faith.

¹ *Par.* XXXII, 19-27.

² *Futuhat*, I, 417-420.

³ *Futuhat*, II, 113, and *Par.* XXXII, 118.

⁴ *Futuhat*, II, 111.